Saturday 2 September 2017

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Used digital bargains

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12-page BUYING GUIDE

585 cameras & lenses

SECOND-HAND SPECIAL

Hooked on classics

Our guide to **buying** and **using** the best second-hand kit

Pearls on film

John Wade's pick of iconic cameras to own from as little as £20

'My tobacco grad hell'

AP sends **David Noton** out on assignment with *that* '70s filter system

Glass from the past

Using **old MF lenses** on your camera has never been easier

Adapters Why mounts are no longer a barrier to using whatever lens you fancy

SIGMA

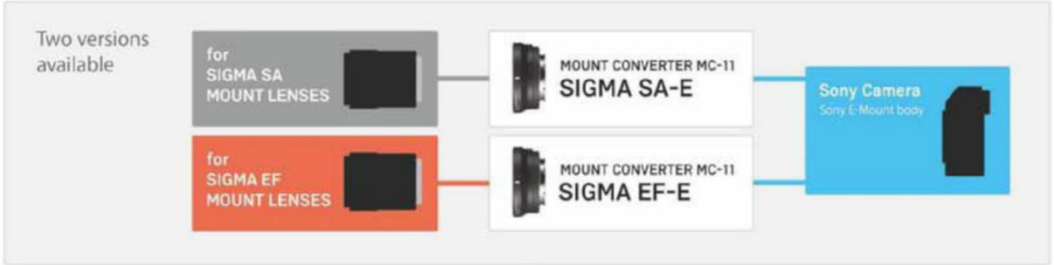


MOUNT
CONVERTER
MC-11

A new dimension for your full-frame mirrorless camera system is here.

With this new mount converter, Sony E-mount camera body owners gain access to a greatly enhanced range of interchangeable lenses. The MC-11 converter is available for either SIGMA SA mount lenses or SIGMA EF mount lenses. By allowing photographers to prioritise the lenses they prefer and use them with various camera bodies, SIGMA is changing the way the world looks at camera systems.

Owners of SIGMA SA mount and SIGMA EF mount lenses can get even more value from their lens assets, as the MC-11 makes them compatible with Sony E-mount cameras. For a list of compatible lenses, please visit www.sigma-global.com.



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COVER PICTURE © ANDREW SYDENHAM

7days

A week in photography



How do you define a classic camera? It's a complex question that will yield a variety of answers but I think most readers would agree that it's an innovative camera which effectively combines form and function, and, of course, delivers knockout images. This issue focuses on some of the many classic cameras of yesterday, both film and digital. Whether you're looking for an investment piece, a quirky way to take pictures or just to save money, you'll find something of interest here. Lenses are covered too, and we've got a full guide to using older lenses on modern cameras via lens adapters on page 22. On a lighter note, we also send landscape pro David Noton out with a tobacco grad filter. Turn to page 28 for the full story.

Nigel Atherton, Editor

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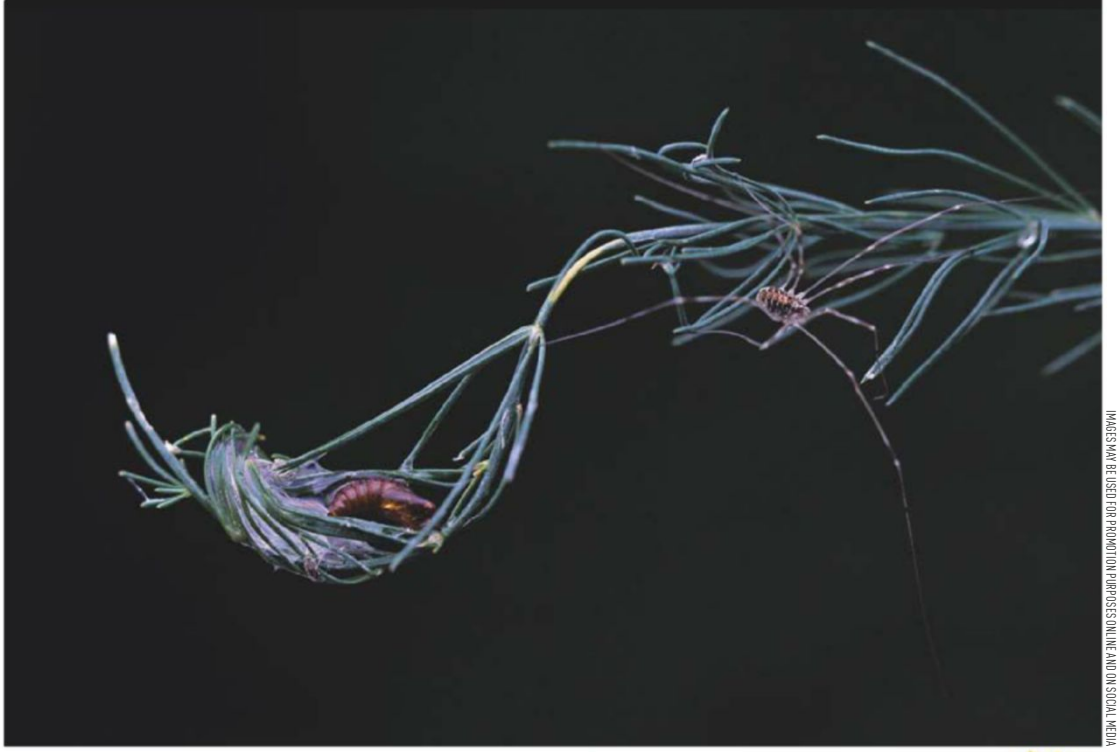
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...and Geoff Harris presents the best from the digital world

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Our monthly camera and lens buying guide

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ONLINE PICTURE OF THE WEEK



© WILLIAM MALLETT

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Harvestman
by William Mallett

Olympus OMD E-M10 II, 60mm macro, 1/125sec at f/2.8, ISO 800

This image was uploaded to our Flickr page using the hashtag #appicoftheweek by William Mallett.

As he explains, 'I had been keeping an eye on the chrysalis on this asparagus plant for a little while, hoping to catch whatever was inside emerging.

'I was disappointed to see it was too late but suddenly noticed the Harvestman spider creeping away, and managed to get a quick picture before it crept too far out of shot. It was late evening so I wasn't too sure if I'd get anything good but there was some nice soft back lighting from the setting sun, which helped me out.'

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford and Hollie Latham Hucker



Biotar 75mm f/1.5 to be redeveloped

The latest lens to get the modern revival treatment is the Biotar 75mm f/1.5, first developed by Zeiss in the 1930s. Known for its swirling patterns in its backgrounds, existing versions of this lens can fetch upwards of £700. Oprema has launched a Kickstarter project to fund its redeveloped Biotar. Visit www.kickstarter.com.

DJI lets pilots fly blind

After being dropped by the US military for suffering from 'cyber vulnerabilities', drone-maker DJI has announced that it is developing a new local data mode for its products, that would stop internet traffic to and from its flight control apps, in order to provide enhanced data privacy.



Manfrotto 360° tripods

Manfrotto has announced a new range of supports for 360° virtual-reality cameras. The range provides users with a variety of options for combining the bases, accessories and boom extensions to create the support required for their shoot. Prices start from £29.95. Visit www.manfrotto.co.uk.

Cinnac lets you crowd-test photos

A new social media app called Cinnac has been launched that allows photographers to put their work in front of a large audience to see what's working for the crowd. Users upload several images at a time, and then people vote on their favourite shots, creating a ranking for the photos. It is available now for Android and iOS.

Samsung launches T5 SSD

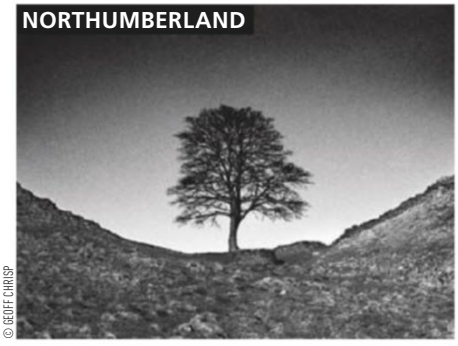
Samsung has released the Portable SSD T5, the latest in its line of portable solid-state drives. Designed for users who work with large files, the T5 features speeds of up to 540MB/s, which Samsung says is almost five times faster than an equivalent external hard disk drive. Prices start at around £125. Visit www.samsung.com/t5.





© VALERY HACHE/AFP/GETTY IMAGES

GET UP & GO



© GEOFF CHRISP

Hadrian's Wall walk

Geoff Chrisp is leading a five-mile walk supported by Marj Baillie LRPS along part of Hadrian's Wall. Points of interest will include the Sycamore Gap, Steel Rigg, Crag Lough and excellent views from north of the wall towards the Whin Sill. The walk will take place from 10.30am-5pm and is described as 'fairly strenuous'.

10 September, www.rps.org/events



© ANDY FARRER

Capturing Corfe

LPOTY winner Andy Farrer will spend the day showing you his favourite viewpoints of Corfe Castle in Dorset. The profile for the castle differs from each angle, providing new opportunities. Andy will be on hand to show you how to take full advantage of the location, and capture some dramatic images.

27 September, www.lightandland.co.uk



BIG picture

Massive forest fires rage across swathes of southern France

In July, mass evacuations took place across southern France as huge forest fires raged across areas such as Bormes-les-Momosas and Bouches-du-Rhône. It is estimated that around 10,000 holidaymakers and residents were forced to flee to the safety of shelters overnight as flames swept towards them, with some people taking refuge on the beaches. Thousands of firefighters and troops eventually brought the fires under control.

In this image by Getty's Valery Hache, we see people on the beach as a forest fire in La Croix-Valmer, near Saint-Tropez, burns nearby. The image is reminiscent of Thomas Hoepker's controversial image of New Yorkers apparently relaxing against the backdrop of the Twin Towers ablaze in New York on 9/11 (some of the people in the image subsequently denied they were unaffected by the event).

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



© JOHN HUMPHREY FRPS

Macro and Art Photography

John Humphrey FRPS will lead you through the artistic processes designed to unleash creative potential in macro and art photography. He will review ways in which the manipulation and presentation of photographs can be used to enhance their artistic impact.

8 September, www.rps.org/events



© CAT BURTON

Cat Burton

Fantasy and fine-art photographer Cat Burton is displaying a series of her limited-edition images in a month-long exhibition at the Image Collective Gallery in Edinburgh. A fan of all things dark and eerie, her work is influenced by myth, folklore and Gothic fantasy.

Until 30 September, www.catburton.co.uk



© MIKE CURRY

Mike Curry

Fleeting Reflections – An Abstract Photography Exhibition in Greenwich is an collection of abstract building-reflection photographs taken over four years at Canary Wharf in London by Mike Curry. A book *Fleeting Reflections* accompanies the exhibition.

Until 28 September, www.thegreenwichgallery.com

Words & numbers

Don't shoot what it looks like. Shoot what it feels like

David Alan Harvey
US photographer, b.1944

2090
The next Total Eclipse in the UK



After being diagnosed with aggressive bone cancer at the age of 11, Grace Bunke (pictured) underwent treatment and surgery. She dreams of becoming a Paralympian

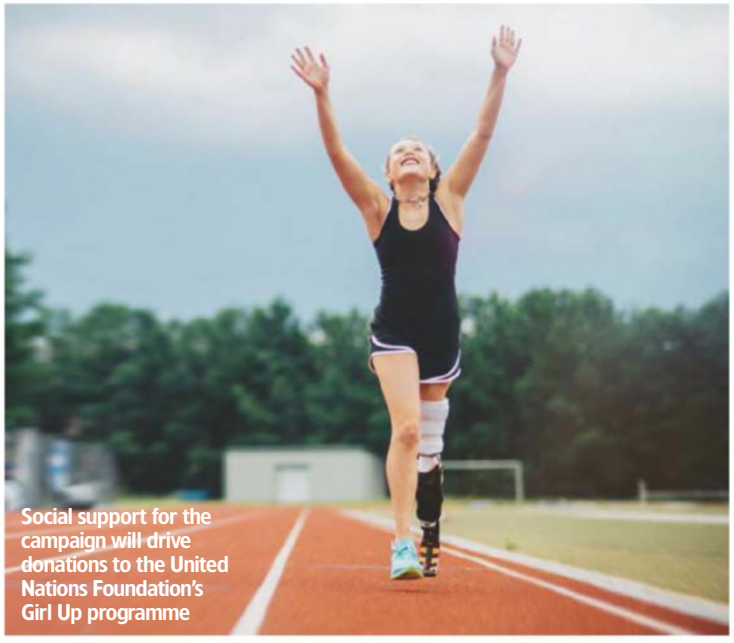
© KATE PARKER

Disney debuts Dream Big, Princess campaign

DISNEY has unveiled a global photographic campaign to encourage kids to dream big. The campaign showcases real-world girls and women in a series of empowering images captured by 19 female photographers from 15 countries. It is part of Disney's Dream Big, Princess initiative that taps into the power of Disney Princess stories to inspire kids. Photographs will be shared on social media to help raise funds for Girl Up, the United Nations Foundation's programme supporting adolescent girls' leadership and empowerment.

The high-profile photographers, which include one of the first female staff photographers at National Geographic and a finalist for the Pulitzer Prize for Breaking News, were challenged to find and document stories with the power to inspire kids.

'The idea that stories, whether real or fictional like those of Belle and Rapunzel, can inspire kids to follow their dreams is at the heart of the #DreamBigPrincess campaign,' says Jimmy Pitaro, chairman of Disney Consumer Products and Interactive Media. 'We asked some of the most accomplished female photographers to help tell the stories of inspiring women and girls from around the world, with incredible results.'



Social support for the campaign will drive donations to the United Nations Foundation's Girl Up programme

© KATE PARKER

Subjects include the youngest-ever speaker at the UN and a gold-medal-winning Chinese Paralympian.

As well as inspiring kids with positive images and the stories behind them, the campaign aims to make a tangible difference for girls who face challenges in achieving their dreams. Until 11 October 2017, Disney will be donating $1 for any public post of a photo using #DreamBigPrincess (up to $1,000,000).

Visit www.facebook.com/DisneyPrincess for more.



Phones fuelling DSLR purchases

SMARTPHONE usage is breeding a new photography generation, according to the UK's biggest poll of amateur and professional photographers.

In the initial findings of the National Photographic Survey 2017, 44% of people said they now know someone who has been introduced to the discipline after taking pictures on their phone.

A total of 58% said a DSLR camera was then purchased, which allowed them to extend their interest in the hobby.

Some 5,000 people took part in the nationwide questionnaire, organised by retailer Calumet Photographic. It was created to find out current trends in the photography industry and seek feedback from photographers about the latest equipment they are using.



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* when you pay by UK Direct Debit



The course aims to help photographers gain a thorough grounding for pursuing photography seriously

Discounted Michael Freeman courses

AP readers wishing to study online with Michael Freeman, one of the world's most respected and prolific photography writers and teachers, can receive a 50% discount for his Photography Foundation course.

The course is managed by Learning with Experts (www.learningwithexperts.com), which wants to study how people interact with each other and their tutor on their photography courses. As a result, they would like to find ten people who would be happy to learn together in one online class – for which they will receive a 50% discount.

The course aims to help photographers gain a thorough grounding for pursuing photography seriously. It covers all aspects of composition, far beyond the idea of simply making a satisfying image by following rules. It is designed to be the basis for further courses of any kind in photography.

The first ten AP readers to sign up will receive a 50% reduction on the standard price, paying £192.50.

In order to qualify, you must be an amateur, and not have already taken on a course with Learning with Experts in the past.

For more information about the course visit www.learningwithexperts.com. For details about the discount, email Elspeth@learningwithexperts.com.

Kenny Rogers receives award for photography



© CORBIS VIA GETTY IMAGES

THE International Photography Hall of Fame in the USA has announced that actor and country music legend Kenny Rogers (pictured) will receive its first-ever Lifetime Achievement Award.

Rogers is a long-time proponent of the artform, and has written several books on photography. He also holds an honorary masters degree in the subject.

Nine photographers or photography industry visionaries who demonstrate the artistry, passion and revolution of the past and present craft of photography, including portraitist Harry Benson, war photographer James Nachtwey and colour pioneer William Eggleston, have been selected for induction in the Hall of Fame. They will all be honoured at the IPHF ceremony to be held on 17 November in St Louis, Missouri, USA.

Rogers and this year's inductees will join 79 previous innovators.

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



© MATTHEW FINN

Mother

by Matthew Finn, Dewi Lewis, £30, 96 pages, hardback, ISBN 978-1-91130-614-6



RECENTLY, some of the most moving photography titles have focused on the theme of family. One of particular note was Celine Marchbank's *Tulip*, a visual record of her mother's last years of life as illustrated by abstract portraits and the seemingly mundane details of her home. In this book, published by Dewi Lewis, we find another meditation on a parent. This time we find ourselves in the company of the mother of Matthew Finn. Photographer Finn has spent the best part of three decades photographing his subject. In a series of beautiful portraits, he captures his mother from middle age to her later life and the eventual onset of dementia. It's a genuinely poignant collection that deals with parentage, ageing and most importantly, love. It's a book of universal themes and one that a great majority of us can relate to. ★★★★★

Paul Outerbridge

by Elaine Dines-Cox, Carol McCuster and Manfred Heiting, Taschen, £19.99, 256 pages, softback, 978-3-83656-456-4



AT HIS peak, Paul Outerbridge was New York's highest-paid commercial photographer. Just a few years later he was living in exile and retirement in Hollywood due to a scandal surrounding his erotic photography. However, Outerbridge left behind a truly sumptuous body of work, notable for its surreal edge and gorgeous use of colour. This monograph from Taschen does a fine job of demonstrating just why he was so successful and sought-after in his time. His approach to photography spans a wide range of genres, including Cubist still life, nudes, abstracts and commercial images for magazines. His prolific approach to photography was staggering, as was his proficiency as a photographer, with images saturated with texture and tone. This is a fine tribute and well worth your attention. ★★★★½



Viewpoint
Mike Smith

What photography gear do you pack for your travels? And what are you willing to leave out? Mike Smith offers a personal view

How far will your photography excess take you? We have that ceaseless itch to scratch, that *need* to take photos, that urge that is always looking for the next opportunity to record the moment, capture the scene, permanently etch those photons onto a JPG for the posterity of history. And, of course, to do that you need to be able to pack enough gear.

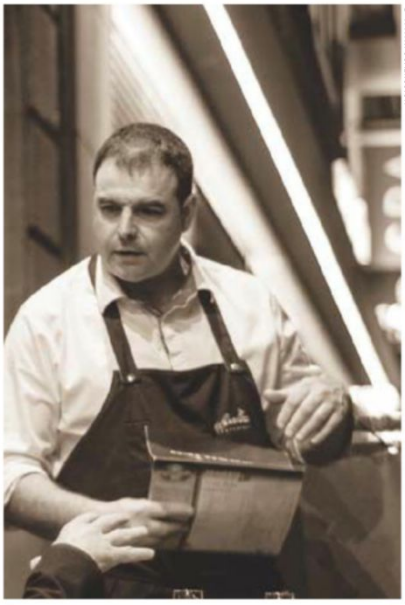
I'm all too aware that at the 'ease-of-use' end of the spectrum the smartphone is the ultimate accessory – the image quality remarkable and the ability to edit and share both ubiquitous and instantaneous. But for many AP readers that isn't enough – it doesn't flex the creative muscle sufficiently and, not only that, dedicated cameras are simply... better!

But, the big question: what do you *need* (OK, maybe that should be what do you *want*) to pack for the next trip? My travel 'go to' is the Nikon D700 DSLR, 24mm, 35mm and 85mm lenses, along with a 3Pod carbon fibre travel tripod, Lee Big Stopper and a wired remote. For what I generally do, that is a great set of kit that covers most circumstances, and then some. It packs small, is highly versatile and, with the use of prime lenses, offers both very good sharpness and wide apertures. I have travelled with zoom lenses before, but my style of shooting prefers the ascetic discipline of a fixed field of view. Each to their own.

Lightweight approach

There are two ways to go from this travel starting point. The 'full monty' approach looks to pack more (bigger tripod, flash heads, diffusers, light stands, more lenses etc) to cover a wider range of possibilities. Certainly, that's what I do for weddings. You have one shot at getting it right – no second chances. Then there's the ultra-lightweight approach – how minimalist can you go (over and above a smartphone) in order to achieve your photographic goals.

This was brought home to me recently on a cycling touring trip where I was trying to fit all my worldly belongings into 11 litres of saddlebag. Of course, the photographic equipment took precedence. In the past a flexible camera that I could keep in my cycle top and have available to shoot at a moment's notice was crucial. For that role I packed the Sony RX100. However, for this trip I decided that I wanted to print photos on-the-go – bring a little bit of 'film love' to the people and places I was passing through. So, the Fujifilm SP-2 Instax took pride of place in the bag. In the past I have round-tripped JPGs via the Instax app on my smartphone, but this can be a little tortuous to achieve at times. Instead, I took the Fujifilm M1, which, while not as diminutive as the Sony, is still a small camera. And with the 27mm Fujifilm lens in place, it's pretty nifty to shoot with. For portraits, I wanted something a little tighter – in this instance I went for a 1980s pancake Nikkor 50mm lens with an adapter and then used focus peaking to get critical sharpness under manual focus. Those three bits of kit took up a moderate amount of space in my bag, particularly when coupled with waterproofs, shoes and a change of clothes. In fact, they took up so much space that I forgot to pack any underwear! It seemed like the ultimate sacrifice for photography and led to frequent comments of 'printer, no pants!' from my fellow riders.



© WWW.FOCALI.CO.UK

One of Mike's shots from his travels

Mike Smith is a London-based wedding and portrait photographer. Visit **www.focali.co.uk**

THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER MAGAZINE OR TIME INC. (UK)

In next week's issue

On sale Tuesday 5 September



© BRIAN JANNSEN / ALAMY

Access all areas

No hiking required – scenic landscapes that are not far from a car-parking spot



Sony FE 100-400mm f/4.5-5.6 GM OSS
We test the high-speed credentials of Sony's latest long telephoto zoom

Street life
The winning images from the EISA Maestro competition

Photo-editing consoles
Are they the future of image editing?

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

Repeat Winner of the TIPA Award

‘Best Photo Lab Worldwide’

Awarded by the Editors of 28 International Photography Magazines



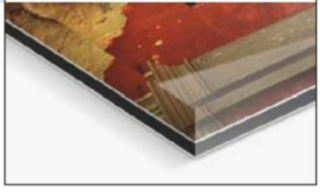
Sven Fennema, LUMAS.COM

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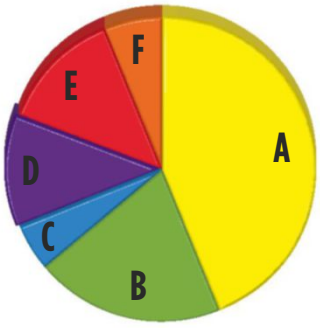


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In AP 19 August we asked...

What do you find is the biggest annoyance with home printing?

You answered...

A Ink and paper costs	**44%**
B Calibrating screen and printer	**20%**
C Poor print quality	**5%**
D Frequent printer gremlins	**12%**
E I get my printing done by a lab	**13%**
F I don't print my pictures	**6%**

What you said

'There isn't an option in the answers for not having a problem. I only print up to A2, but don't find it that expensive and there are many positives to printing your own.'

'I've given up printing photos at home, as I got fed up being ripped off for the ink. It probably costs just pence a bucketful to produce and they sell it for the price of gold!'

'There is really nothing about home printing that annoys me.'

'Finding that one of the colours has dried up when only a quarter used.'

'Having to buy ink I don't need because the ink cartridges I prefer are only available in multi-packs of all colours.'

'Unless you do a lot of printing, are very tech savvy and have a state-of-the-art monitor, I see no point in owning a high-priced home printer. Send your images off to a great printer for your good stuff. If you want to print on to metal or acrylic surfaces, are you going to do it at home?'

Join the debate on the AP forum

This week we ask...

Do you currently use a 'classic' film camera?

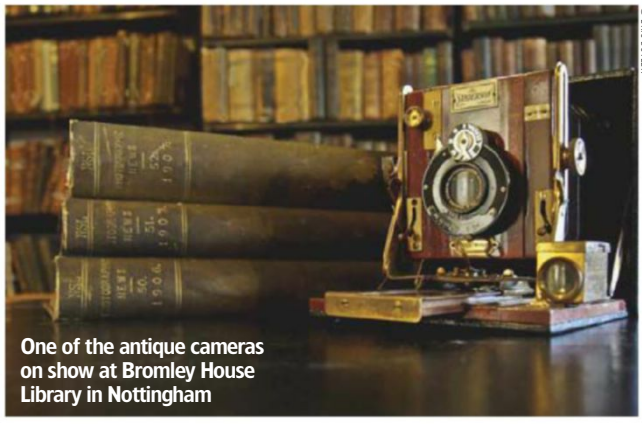
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LETTER OF THE WEEK


© ERIC BUTLER

One of the antique cameras on show at Bromley House Library in Nottingham

Bromley House Library's history

I was very pleased to see Bromley House Library in Nottingham featured in AP (12 August) in Steve Cole's article *Capturing the past*. However, there was no mention of this building's fascinating and important photographic history.

The first photograph ever taken in the Midlands was taken at Bromley House in Alfred Barber's daguerreotype studio in September 1841. Sylvanus Redgate was another well-known photographer and artist who used the studio in the 19th century.

One of the most significant travel photographers of the Victorian age was Samuel Bourne, the first man to photograph the high Himalayas. His high-altitude photograph set a record that lasted 25 years. Bourne was a member of Bromley House Library.

Award-winning amateur photographer Arthur Marshall, who was commissioned by the Dutch government to photograph Holland, was another Bromley House member. Marshall and Bourne, together with the Duke of Newcastle, established the Nottingham and Notts Photographic Society, which is still going today.

The studio at Bromley House Library holds an antique large-plate studio camera plus stand and a backdrop. In the darkroom are vintage and antique cameras, darkroom equipment and Pauline Heathcote's archive of notes and published work on the history of photography. There is also small exhibition of images by Bourne, Marshall, Redgate and one daguerreotype by Barber.

Find out more at www.bromleyhouse.org.

Eric Butler, Curator of photography, Bromley House Library, Nottingham

Many thanks for the update. As a Notts native, I learned something! – Geoff Harris, deputy editor

Win! SAMSUNG
The EVO+ microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Dispensing with the 35mm equivalent

There's still a lot of reference made in the photographic press to the '35mm equivalent' when comparing lenses. This is great for those of us old enough to remember the days of film, but how long does AP plan to continue using this?

For newer photographers surely it will have no real meaning as they will have been introduced to the world of crop factors from the start and have no need for comparisons to older technologies.

After all, as Frank Zappa says, 'Without deviation from the norm, progress is not possible.'

David Richards, Shropshire

You would think so wouldn't you, David. But the fact that Olympus and Panasonic chose to name their brand-new system, built for the digital age, after an archaic TV camera notation shows how attached the camera industry is to meaningless jargon. Denoting lenses by their angle of view would make more sense to me, but it would take some getting used to by those of us who have grown up with the current nomenclature – Nigel Atherton, Editor

Lighting on a budget

Your recent articles concerning the Rotolight were most thought provoking, but the AEOS (see AP 12 August), at £899, is way outside my budget for an item I would use only occasionally. However, the NEO, at under £200, is within reach. As no mention of the NEO was made in the article, could you tell me the difference between the two models?

R King, Hampshire

The AEOS has a diameter of 30cm and, although it can be handheld, is really designed to replace a studio light. The NEO is much smaller at 14.5cm in diameter and can be hotshoe mounted. It offers a bi-colour LED panel but not the flash and some other features of the AEOS. It has been around for a while and is due for an update soon, so it's possible that some of these features will be incorporated into the next model – Nigel Atherton, Editor



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MPB
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- **Founded** 2011 by Matt Barker
- **Based** Brighton, East Sussex
- **Number of offices** Two in Brighton, one in New York, USA
- **Number of staff** 80, heading rapidly towards 100



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MPB staff thoroughly check every camera and lens that comes in for sale

In the first of a new series about photo retailers, we talk to Matt Barker of MPB

Why did you start the business?
I developed an interest in the second-hand photography market while studying for my degree in economics at the University of Warwick. A small eBay store became a sideline eCommerce site, which was eventually spun in 2011 into MPB as it exists today.

Do you recall the first thing you sold?
Way back in my university days, prior to the launch of MPB, it would have been a Canon EOS 3 35mm SLR. For MPB the first item sold was a Canon EF 100-400mm IS Mark I lens.

What do you think sets you apart?
At our core we are a technology start-up on a mission to give consumers all over the world the best place on the internet to buy, sell or trade photographic or video equipment. We have invested hugely in building the company to what it is today. We view the world a little differently to most rivals, and this defines what MPB is like as a company to work for, and as a platform to trade on.

What, if anything, do you specialise in?
We specialise in buying, selling and trading used photographic and video equipment, from a Canon EF-S 18-55mm lens to a Red Weapon, and everything in between.

What's the most interesting or unusual thing that you have sold?
There isn't much that hasn't passed through mpb.com at one stage or another, so that's a hard question. We have seen several limited-edition Leica M bodies that are always a joy to handle. Other notable items, besides the Canon EF 1200mm, include the sought-after Canon EF 200mm f/1.8 L USM, as well as the beautiful Leica 50mm f/0.95 Noctilux.

What was your biggest single sale?
The Canon EF 1200mm f/5.6L, which was listed on mpb.com at £99,000, remains our highest-value single sale to date.

Who is your longest serving member of staff?
Andy Shamoon, who is currently assisting running operations for our US business in New York.

What's the most popular item you sell?
At the moment it's the Canon EOS 5D Mark III followed by the EOS 5D Mark II, but we are currently seeing a solid challenge from the Sony Alpha 7 line.

How many items do you have in your current inventory?
Through our marketplace at mpb.com, which is available in the UK, Germany and the US, we see several thousand items per week traded.

What's the most expensive item currently in your inventory?
Our inventory changes every day, but right now we have a few items in the £10,000+ price bracket, including a beautiful Phase IQ2 60 Digital Back.

What have you noticed are the current trends in photography?
Mirrorless is doing very well, driven by Sony. We are also seeing huge cross-pollination of brands such as Canon lenses on Sony bodies and Zeiss lenses on Canon. At the moment, photographers and videographers pushing their creativity to the limit.

What are your plans for the future?
We are continuing to build for the future, investing in our people and our platform to make sure that mpb.com becomes the number-one destination site in the world for photographers and videographers looking to buy, sell or trade.

Best sellers

What MPB customers are currently buying



1. Canon EOS 5D Mark III
2. Canon EOS 5D Mark II
3. Canon EF 24-105mm f/4L IS USM
4. Nikon D810
5. Nikon AF-S 24-70mm f/2.8G IF-ED



These packages contain kit that MPB is buying in



MPB's inventory includes literally hundreds of lenses

My life in cameras

Wildlife photographer Rob Cottle discusses the cameras that have shaped his career



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'Splash down' – one of Rob's superb wildlife images

Rob Cottle



Rob is a wildlife photographer from South Wales. He has contributed to the book *Remembering Rhinos*. He also sells prints, runs workshops, appears at craft fairs and is a big fan of finding and photographing local wildlife. He loves nothing better than lying silently in something he shouldn't, while waiting patiently for the shot that doesn't happen! Visit www.robcottleimages.co.uk

1996 Pentax Program A

I blew a voluntary redundancy payment on travelling to Canada and thought I'd better use something decent to document the trip. So I borrowed my brother's Pentax Program A. I had no idea what I was doing with it, so I stuck it on infinity and was always amazed that it produced anything remotely usable. It must have been all that clear air!



2006 Panasonic Lumix DMC-FZ30

I've had a camera for as long as I can remember, but like most people I used it purely to document life. This camera was a great stepping-stone towards photography becoming an obsession, and from where I started to think about making images. I entered my first competition with an image taken with this camera and received highly commended in Travel Photographer of the Year 2007.



2008 Pentax K200D

After using the Pentax Program A during my trip to Canada, when it came to buying a DSLR my contrary mind kept thinking Pentax, even though it was slightly left field. I liked the smaller body and it all felt balanced. Except for a dabble with a Nikon D300, I used a Pentax right up to the K-3.



2014 Canon EOS 7D Mark II

Until very recently this Canon served me extremely well, even though, if truth be told, I never really fell in love with it. It might have been because of the Pentax connection, but it never felt quite right for me, even though it had much more control and helped me realise shots I couldn't have taken previously.



2017 Olympus OM-D E-M1 Mark II

This Olympus has enabled my complete move over to the Micro Four Thirds system. It feels right in the hand, and even though weight loss has been a factor it has functions that other DSLRs do not, which I can exploit over the coming years. Bizarrely, coming full circle, it looks a little like the Pentax Program A!



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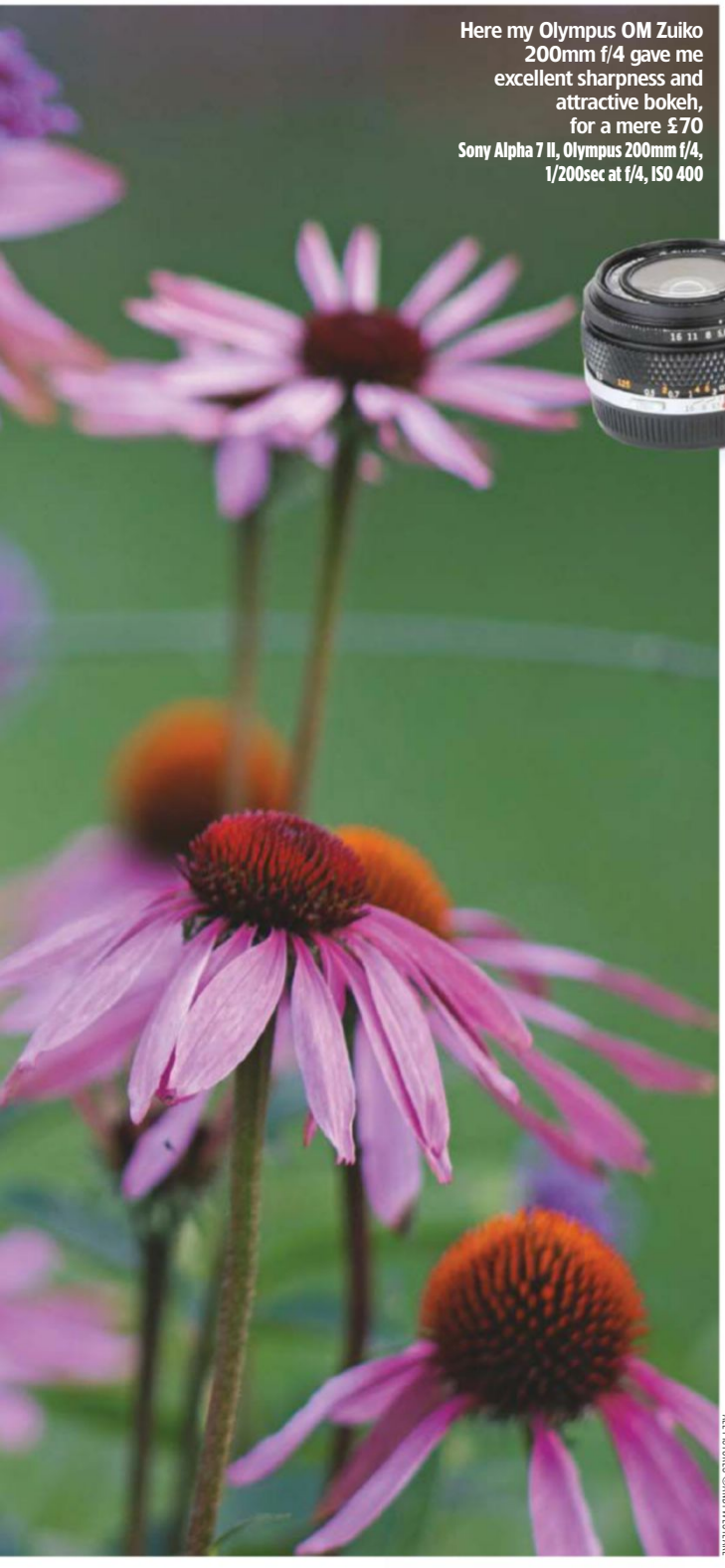
Old lenses work best on mirrorless cameras: I use the full-frame Sony Alpha 7 II and Micro Four Thirds Olympus OM-D E-M5. It's also possible to use DSLRs in live view.



Lenses

If you want to start buying old lenses to experiment with, it's cheapest and easiest to choose one old, obsolete mount. I happen to use Olympus OM, but alternatives include Canon FD or Minolta MD.





Here my Olympus OM Zuiko 200mm f/4 gave me excellent sharpness and attractive bokeh, for a mere £70
Sony Alpha 7 II, Olympus 200mm f/4, 1/200sec at f/4, ISO 400



Glass from the past

It's now easier than ever to use old manual-focus lenses on your camera. **Andy Westlake** talks you through how to get the most out of them, from shooting to image processing

Not so long ago, it was rare to find people using old manual-focus lenses on their cameras. It's just not very practical with most DSLRs: few lenses can be adapted from one SLR mount to another, and doing so requires sacrificing the considerable convenience of automatic aperture operation. The small optical viewfinders of APS-C DSLRs make accurate manual focusing very difficult, and exposure metering often stops working reliably, too. Even with Nikon and Pentax cameras, which can mount older F or K mount lenses, there are myriad compatibility issues.

The advent of mirrorless cameras changed all this, and brought an explosion of interest in using older lenses. Initially, the motive was to bolster the small lens ranges that were available when new systems were introduced, but it rapidly became clear that these lenses are far easier to use with live-view cameras, as the image sensor itself is used for both focusing and metering. The ever-increasing usability of live view on DSLRs means that it's more feasible than ever to use them with older optics, too.

So, why might you do this? First and foremost, manual-

ALL PICTURES ©ANDY WESTLAKE



Mount adapters

Adapters are simple devices, and cheap ones superficially look the same as more expensive versions. But the more you pay, the better machined they're likely to be.



Lens hoods

Older lenses can often be more susceptible to flare, so it's always best to use a hood. They come in a variety of materials and types.



Spare batteries

Mirrorless cameras tend to be more power-hungry than SLRs. The obvious solution is to make sure you always carry a couple of spare batteries when you're out shooting.



Shooting technique

To get the best results with old lenses, you'll need to use proper technique

1 Aperture selection

For sharpest results, it's usually best to close the aperture down a stop or two to suppress aberrations. However, going too far will cause excessive diffraction blurring. The optimum aperture depends on your camera's sensor size; I'd usually avoid going beyond f/8 on Micro Four Thirds, f/11 on APS-C, and f/16 on full frame.

2 Shutter speed selection

With a lot of cameras, you won't get image stabilisation, so be sure to select a high enough shutter speed to avoid blur. Employ the 1/equivalent focal length rule as a minimum; for example with a 100mm lens on APS-C, use at least 1/160sec. To be absolutely sure of sharp images, go a stop faster.

3 Don't be afraid of high ISO

A grainy image is almost always far better than a blurred one. So don't be afraid to raise the ISO to get a fast enough shutter speed or small enough aperture.

4 Use a lens hood

Older lenses are usually less effectively coated than modern ones, which makes them more susceptible to flare, particularly from light hitting the front element obliquely. So be sure to use a hood, which will also protect the front element.

5 Don't use UV filters

When using older lenses on digital, UV or protective filters simply add to the risk of flare. Unless I need to protect the lens from spray or dust, I don't use them.

6 Shoot raw

You won't get any in-camera lens corrections when shooting JPEGs, so you'll see such things as curvilinear distortion and colour fringing due to chromatic aberration. But if you shoot raw, you can correct these in post-processing.

Old manual-focus lenses are cheap second-hand, especially those for long-dead SLR mounts such as Olympus OM, Canon FD, or Minolta MD. For example, you can often pick up a 50mm f/1.8 prime for less than £30, or a 50mm macro for under £100. So it's a great way to experiment with new types of shooting on a budget.

Manual-focus prime lenses also tend to be impressively sharp, especially when stopped down, and they can also give really interesting bokeh effects with out-of-focus backgrounds. However, the same can't necessarily be said of older zooms, which tend to be noticeably worse than their modern counterparts. They're not unusable, but in general sticking with primes is a better bet.

Shooting with manual-focus lenses isn't, however, quite as easy as using modern lenses with autofocus and image stabilisation. But if you pay attention to your technique and learn the qualities of your lenses, you should be able to get some great results.

Understanding the basics

The majority of the old lenses you can pick up second-hand were designed for use with 35mm film SLRs, so they'll behave as they were originally intended when used on full-frame cameras. Most digital cameras, of course, have smaller sensors, and this imposes a field-of-view crop. If you mount a 50mm lens on an APS-C camera, it will give the same a field of view as a 75mm lens does on full frame, and on Micro Four Thirds it will behave like a 100mm lens.

This may sound obvious to experienced photographers, but it has a profound effect on the practicalities of using older lenses. If you have a nice set of old lenses you want to resurrect, then a full-frame Sony Alpha 7-series camera is the vehicle of choice. If you shoot with an APS-C camera then a 28mm or 35mm lens becomes a handy 'normal' lens and a 50mm f/1.8 or f/1.4 prime a nice portrait lens, but you'll struggle to get a real wideangle. Meanwhile on Micro Four Thirds, old lenses are best used to gain ultra-telephoto reach, especially with the remarkable



Manual lenses are great for ultra-telephoto shooting on crop-sensor cameras. Here I used a Tamron SP 500mm f/8 mirror lens

Olympus OM-D E-M5 Mark II, Tamron SP 500mm f/8, 1/320sec at f/8, ISO 400



Manual focus macro lenses can be found relatively cheaply. I shot this using an Olympus OM 50mm f/3.5 Macro that I bought for about £60
Olympus OM-D E-M5, 50mm f/3.5 1/160sec at f/5.6, ISO 1600



Testing lenses

To get the best from your lenses, it helps to understand their optical characteristics, such as which apertures are sharpest. You can test this using a subject that has detail across the frame, such as a landscape or, if you're feeling less imaginative, a brick wall. Mount the camera on a sturdy tripod, set it to its lowest ISO, turn on the self timer, focus using magnified view, then shoot a series of frames across the aperture range. Bear in mind that if you use the same lens on cameras with different sensor sizes, the optimum aperture is likely to be different for each.

'Magnified view usually gives the most accurate manual focusing possible, but it's relatively slow to use'

in-body image stabilisation on recent bodies (particularly from Olympus).

To use old lenses on a modern camera, you'll normally need a mount adapter – essentially a metal tube with a mount to fit the camera body at one end, and another to accept the lens at the other. These almost invariably employ stop-down operation – in other words, rotating the lens's aperture ring closes the diaphragm directly. This means you always view the image at the shooting aperture, effectively providing a full-time depth-of-field preview.

With no electronic connection to the camera, you won't get any EXIF data in your images telling you the lens, focal length or aperture that you used. The camera won't know you have a lens attached, either, and with many mirrorless models this will prevent the shutter from releasing. You'll have to find a menu item called 'Release without lens' (or similar) and enable it.

Focusing

When it comes to shooting with old lenses, you'll need to pay attention to technique. To get the best results, you need to understand the various different focusing strategies you can use, and when each is most appropriate. At the simplest level, you can judge your focus simply by gauging when the image is sharp in the viewfinder, but this isn't very accurate. However, most cameras provide a couple of focus aids to make your life easier.

First is magnified view, which is usually available at several zoom levels and with the ability to move the area of interest over your subject. This usually gives the most accurate focus possible, but it's relatively slow to use, and gets increasingly difficult with longer lenses due to hand-shake, especially if your camera doesn't have image stabilisation. Even so, it's my most-used focus method, and I assign it to a function button for easy access.

Second is focus peaking, where the camera highlights high-contrast edges of the image with a coloured outline: red, yellow or blue. This is much quicker to use than magnified view, but less precise. It tends to be most effective with lenses that have relatively shallow depth of field: telephotos or fast primes. Most cameras offer different strengths of peaking, with higher levels suitable for softer, lower-contrast lenses.

As mentioned earlier, most adapters stop the lens down to the taking aperture as a matter of course. This means that you're not necessarily focusing wide open, and sometimes this isn't the best idea. For example, when I'm shooting at small apertures, I sometimes open up a couple of stops for focusing, to judge better the point of sharpest focus on the subject.

If you shoot with fast primes, you might also find them hard to focus at maximum aperture. In fact, it can be really disconcerting to see just how hazy many old fast primes can be wide open, as a result of spherical aberration. In such cases, even if you want to shoot at maximum aperture for creative effect, it can be a good idea to stop down a bit for focusing, to cut through the aberrations and find the best focus point.

Of course you can, if you like, use the lens's distance and depth-of-field scales to judge focus, and this can be particularly effective with wider lenses for subjects such as street photography. If you're using a mount adapter, though, it'll need to be precisely the right length for this approach to work effectively – which won't necessarily be the case with cheap brands. It's also crucial to understand that depth-of-field scales on lenses are calculated for a specific film format, and if you're using 35mm lenses on an APS-C camera, you'll need to close the aperture down by an extra stop to get the desired depth of field. On Micro Four Thirds, you'll need to select an aperture that's two stops smaller.



Green and magenta fringing is visible in this corner segment of an image



It can be removed simply by clicking 'Remove Chromatic aberration'

Cleaning up images

While a lot of old lenses are very sharp, they're not free from aberrations. But if you shoot raw, some of the most visible defects can be corrected in post-processing, in a fashion that was simply impossible with film. Let's look at how this is done, using Adobe Camera Raw (Lightroom has all the same tools). Other programs provide similar options.

Chromatic aberration takes two forms – lateral and longitudinal. The former shows up as complementary-coloured fringing around high contrast edges that's strongest towards the corners of the frame; it can be suppressed by clicking 'Remove Chromatic Aberration' in the Lens Corrections palette (see above). The latter is fringing around out-of-focus elements, and tends to be most visible with fast primes or telephotos. To remove it, experiment with the Defringe control in the Manual tab (see below).

Distortion is the bending of straight lines towards the edges of the frame, which will typically be of the barrel type with wideangle lenses, and pincushion with telephotos. It usually only has to be corrected with certain geometric subjects such as architecture. For a prime lens, the distortion will be the same for every single shot, so you only need to work out the right value to enter once.

Full-frame lenses generally show very little vignetting when used on cameras with smaller sensors: the darker corners are simply cropped away. But if necessary it can also be reduced using the Amount and Midpoint sliders. The latter adjusts for how gradually vignetting progresses across the time; setting a small value corrected for the gradual fall-off typical of fast primes, while a large value deals with the abrupt drop in brightness in the corners sometimes seen with zooms.

If the lens you're using is soft – for example, a fast prime at a large aperture – then careful use of the sharpening controls can tease out the maximum possible detail. It's also well worth experimenting with the clarity control to enhance local contrast – in particular when making relatively small prints.

If you take all these principles into account, from shooting through to processing, then you should be able to get the best from your lenses. In fact, you might be surprised just how good image files you can get from surprisingly inexpensive optics. Learning to use manual focus and aperture operation can also kindle new kinds of creativity in your photography, and hopefully you'll also have fun along the way. AP

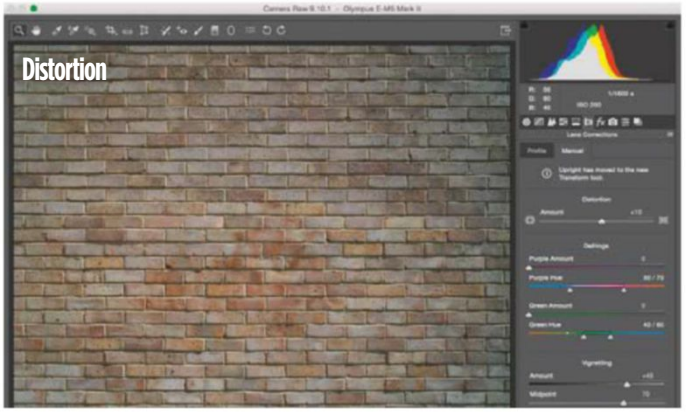
Using in-body IS

If you have a camera with in-body stabilisation, you'll have to manually enter the focal length of the lens you're using for it to work properly. This is fine with primes, but if you use zooms, it's easier to turn IS off.

- On Panasonic cameras with in-body stabilisation, the camera prompts you to specify the focal length when you turn it on.
- On Sony cameras, first locate the SteadyShot Settings menu item, then adjust the SteadyS Focal Len value to match your lens. I prefer to assign this to a custom button for one-touch access. Sony's in-body works well at focal lengths up to about 200mm, but becomes increasingly less effective with longer telephotos.
- On Olympus cameras, things are more convoluted. Press the OK button to access the onscreen Super Control Panel, enter the IS option lower left, and press the Info button to access the focal length selection setting. Fortunately, recent cameras including the PEN-F and OM-D E-M1 Mark II have a short cut – they allow you to program the camera with the names and focal lengths of your lenses. You can then set a Fn button to recall your lens list: selecting one then sets the IS system, as well as adding the lens name to the EXIF data.



This type of fringing can be suppressed using the Defringe controls



Brick wall shots are ideal for judging how to set distortion correction

Upgrade your kit for less

There are bargains to be had in the second-hand market, and it pays dividends to use a reputable supplier



All products are in full working order and priced to reflect their cosmetic state

Building a kit for photography can be very expensive, with the costs of high-end DSLRs, specialist lenses and high quality accessories all adding up. Don't let this put you off though – there are ways to minimise the cost of expanding and upgrading your set-up.

Forget new, go 'like new'

Buying new may seem appealing, but it isn't necessary. You can save massively by purchasing a second-hand camera in excellent condition, with hardly any signs of use.

There are several options for where to buy used gear. Peer-to-peer sales on auction sites and online classified marketplaces sometimes offer attractive prices, however the anonymity of these sites make them risky options that can lead to issues and even further expenses down the road. In addition, there's also a possibility that items aren't always as described. When it comes to buying high value gear, it makes sense to go through reputable dealers.



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There is a wide variety of lens mount adapters at varying prices

Match makers

Lens mount adapters allow you to use alternative lenses on your camera. **Andy Westlake** takes a look at the various options available

Once upon a time, when you bought an SLR, you stuck with lenses made for the same mount. However, with the advent of live view and mirrorless cameras , it has become much more practical to shoot with alternative lenses, and a huge range of adapters is now available to connect almost any imaginable combination of lens and body together.

In essence, lens adapters are usually little more than metal tubes with a mount at one end to fit onto your camera body, and another to accept lenses of a different type at the other. They work because every camera system has a specific 'register distance' between the film or sensor and the body mount. For SLRs, this is usually between 43mm and 47mm, whereas for mirrorless cameras it's 17mm to 20mm. With an adapter that bridges the distances between the two mounts, the lens is placed in the correct position to focus properly.

Because most adapters are no more than this, they do have their limitations. With no electrical controls, neither autofocus nor optical image stabilisation will be available. Aperture setting will be unavailable with lenses that use electric diaphragm control, and don't be tempted by adapters that claim to get around this by using built-in diaphragms, as they simply don't work properly.

For lenses that use mechanical diaphragm control but don't have aperture rings (Nikon G-type for example) it's possible to buy adapters with their own control rings. Unfortunately though there's no direct way of knowing what aperture you're actually using.

Because of this, adapters tend to work best with manual focus lenses that have aperture rings. Generally, they work in stop-down mode, so you preview the shot at the aperture set on the lens. The camera will adapt its live view display to maintain the same brightness as you stop the lens down, which means you can shoot at small apertures, and still get a clear and bright viewing image.

AP

'Lens mount adapters tend to work best with manual focus lenses that have aperture rings'

Which adapter should I buy?

Lens adapters come at a wide range of prices. Top-quality models from the likes of Novoflex are precisely the right length for lenses to focus correctly across their designed range, and have finely machined mounts that are perfectly parallel to each other. In contrast, cheap knock-offs can be roughly made and at worst, lenses may barely fit at all. If you want to shoot seriously with high-quality manual focus primes, it's worth investing in a premium adapter that will withstand lots of lens changes without missing a beat. But if you just want to experiment, then cheaper options from the likes of SRB Griturn make more sense. I've had good experiences with Kipon, Pixco and K&F Concept-branded models, too.



Novoflex lens adapters are top quality



Olympus OM lens to Canon EOS adapter

Adapters for SLRs

Some mount adapters are available for SLRs, but they've never been very popular. The small differences in register distances mean that only a few are practical to make, and even these don't offer automatic aperture operation. Instead, you have to focus and compose with the lens wide open, then manually stop down for shooting. However, they're usable in live view mode or with the camera on a tripod.

Speed boosters

Speed boosters are special adapters that contain optics to reduce the lens's focal length, normally by a factor of 0.7x. In the process, they increase the lens's effective maximum aperture by a stop, so a 50mm f/1.4 becomes a 35mm f/1.0 when attached. In effect, they are the opposite of teleconverters.

In practical terms, a 0.7x speed booster makes full-frame lenses behave much the same on APS-C cameras as they do on full frame, with a similar angle of view and control over depth of field. There's some penalty in optical quality, but it's surprisingly small.



Canon's EF to EOS-M mount adapter

Manufacturers' system adapters

Most camera manufacturers make adapters to use with their SLR lenses on their own mirrorless cameras. While these tend to be expensive, they include electronic and mechanical connections so that aperture setting, autofocus and image stabilisation systems work correctly. For example, Canon's Mount Adapter EF-EOS M allows SLR lenses to be used on its EOS M-series bodies, which works very well with its latest generation of cameras (EOS M5 and M6). Uniquely, Sony's LA-EA4 adapter, for using A-mount lenses on E-mount cameras, has a complete built-in phase detection autofocus system.



Sigma's MC-11 adapter allows Canon EF-mount lenses to be used on Sony mirrorless bodies

Smart adapters

Pioneered by US company Metabones, so-called Smart Adapters allow electronic lenses to be controlled by Sony E-mount or Micro Four Thirds bodies. Aperture control, image stabilisation and autofocus are all available, but the latter can be relatively slow and hesitant, and sometimes not work at all.

We've been especially impressed by the Sigma MC-11 adapter for using Canon EF-mount lenses on Sony E-mount cameras. Officially, this is only fully compatible with Sigma's own Global Vision lenses, but I've found it to work with practically any lens that fits. It's a great option for Canon users wanting to try Sony's full-frame mirrorless models.



The Techart Pro adapter allows autofocus with any lens on certain Sony mirrorless cameras

Techart Pro AF adapter

Another device I like a lot is the Techart Pro Leica M – Sony E AF adapter. Designed to mount Leica M-mount lenses onto Sony E-mount bodies, this includes, uniquely, an autofocus mechanism that allows the lens to be moved back and forth by 4.5mm. However, almost any manual-focus SLR lens can be used via a second mount adapter. The catch is that the adapter relies on phase detection, meaning it only works on a limited range of bodies: namely the Alpha 6500, Alpha 7 II, Alpha 7R II, or Alpha 9. Its focusing travel is only fully sufficient for lenses of 50mm or shorter, too. With longer optics you will have to set an approximate focus first.

Tilt and Shift adapters

These specialist adapters enable lens movements for creative photographic effect. Most offer only one type, but the most expensive combine tilt and shift together. For them to work effectively, the lens's image circle has to be larger than the sensor, but this is no problem when using full-frame lenses on APS-C or Micro Four Thirds camera bodies.

Tilt adapters allow the lens to be angled relative to the sensor. This allows creative control of depth of field, either to increase it without stopping down the aperture as far as would otherwise be necessary, or to indulge in 'fake miniature', shallow depth-of-field effects. Doing this optically gives much more creative control compared with in-camera 'miniature' modes: you can adjust the focus region exactly where you want, at any angle across the frame. Meanwhile, shift adapters allow you to move the lens up and down, or left and right relative to the sensor. This enables optical correction of keystone distortion or converging verticals, which can often be seen in wideangle shots.



Tilt and shift adapters will give you more creative control over your images

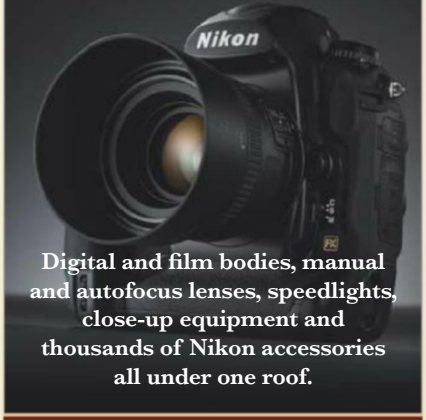
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35mm f/2.5 W-Nikkor lens: Optical construction: 6 elements in 4 groups (including protective glass plate) Picture angle: 62° on land, 46° 30' underwater; Minimum distance: 0.8m; Aperture scale: f/2.5 to f/22; Filter thread: 58mm; Weight: 160g c/w case. • Price - £1000.00.

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Photograph by Tony Hurst

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Round Six
Creative eye

This round is about abstract photography – a way of exploring the world through details. That doesn't mean just getting in close with a macro lens, though – it means shooting a subject in such a way that it is separated from its usual representations. It can mean shooting and framing your images so the primary concern is squarely on the patterns, shapes and textures that make up the world around us. Finding abstract images means treating the world around you in a different way. Every nook and cranny holds potential: the moss growing on a garden wall; the rust of your car door; the ice in your freezer. You can be as experimental as you like, even down to using in-camera techniques such as slow shutter speeds. Abstracts can be found everywhere, and in everything, from the street where you live to the darkest forest. We're putting no restrictions on your subject. This is your chance to be truly adventurous.



© SIGITA PLATOON

Plan your APOY 2017 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in *Amateur Photographer*. When you are planning your entry, remember to take into consideration the criteria required to fulfil the brief, and apply the creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Magical monochrome	Black & White	25 Mar issue	28 Apr	10 Jun issue
Hit the streets	Street Photography	6 May issue	26 May	15 Jul issue
Small wonders	Macro Nature	27 May issue	23 Jun	12 Aug issue
City clickers	Cityscapes	1 Jul issue	28 Jul	23 Sep issue
Into the wild	Wildlife	5 Aug issue	25 Aug	14 Oct issue
Creative eye	**Abstract Art**	**2 Sep issue**	**29 Sep**	**11 Nov issue**
Land lovers	Landscapes	7 Oct issue	27 Oct	9 Dec issue
Face to face	Portraiture	4 Nov issue	29 Nov	6 Jan issue

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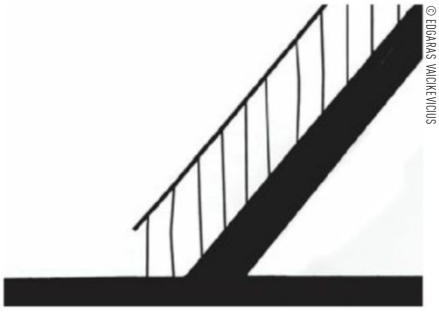
ROUND SIX: ABSTRACT TIPS

Advice and ideas to help you take successful abstract images


© SHEENA MORLEY

Finding abstracts

Abstracts can be found in all sorts of places. The important thing is to keep your eyes peeled every day. There are no parameters when it comes to locating abstracts; they are everywhere you look.


© EDGARAS VAICIKEVICIUS

Man-made abstracts

A good tip is to explore man-made objects. This can be as simple as a walk through a street or city and noticing the way that architecture can offer up all sorts of forms and patterns.

her of the Year

petition for amateur photographers



A staircase presents an unusual shape in this eye-catching shot by Sigita Playdon

APOY 2017

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This month's prize

Win a Sigma 24-35mm f/2 DG HSM Art and a Sigma 82mm WR ceramic protector

The Sigma 24-35mm f/2 DG HSM Art is a large-diameter zoom lens covering the full-frame image sensor. Its optical performance is equivalent to a fixed-focal-length lens throughout the entire zoom range and offers quality equivalent to that of three high-performance fixed-focal-length lenses at f/2 brightness. The Sigma filter offers over 10x the strength of a conventional protective filter and over 3x the strength of a high-strength protective filter. That makes a combined prize value of £1,054.98.



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Natural abstracts

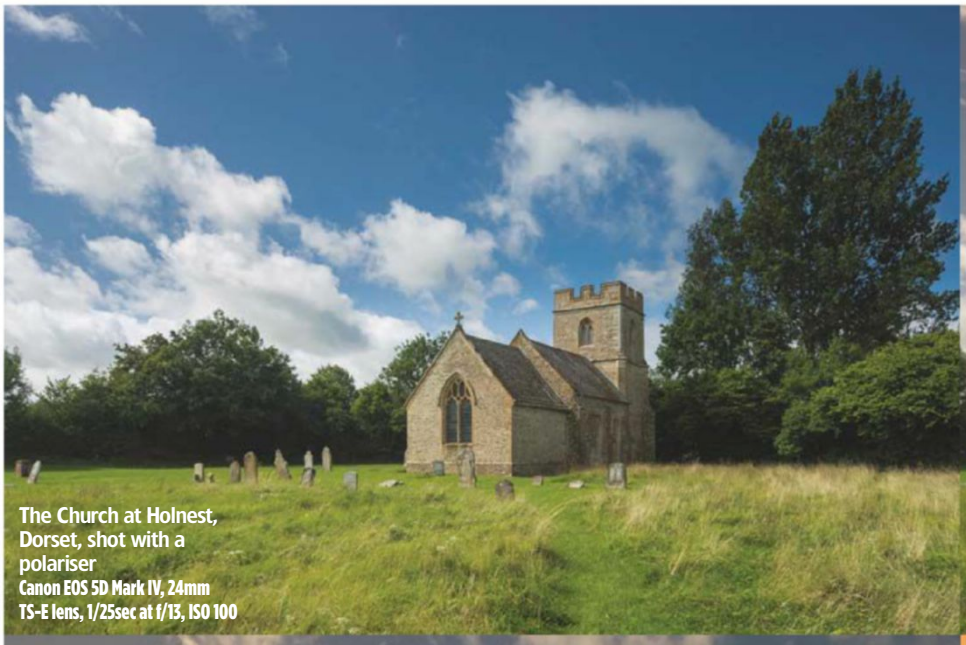
On the other end of the scale, the natural world can offer some seriously beautiful images, such as this detail of an elephant. It could be leaves decaying on a forest floor, the fur of your dog or the reflections of a rain puddle.



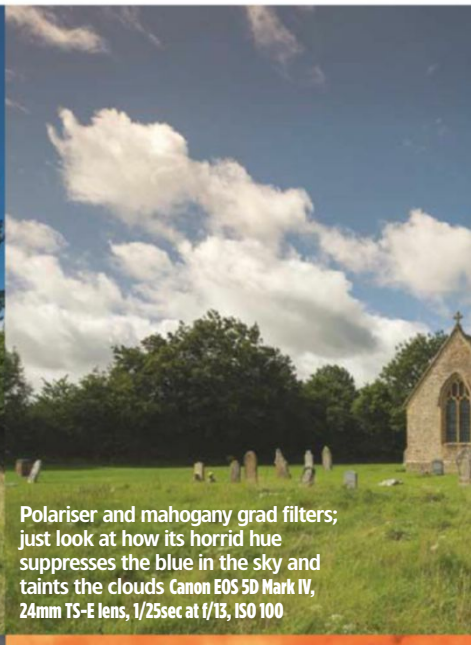
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Vital rules

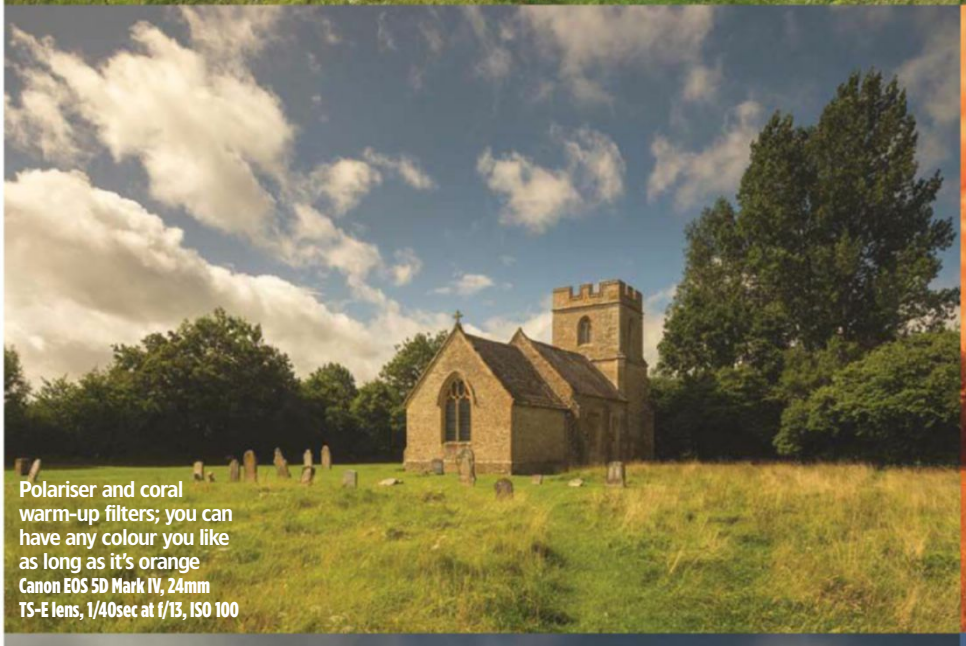
Abstract is not simply shooting something a bit unusual and hoping for the best. The fundamentals of photography still apply. If anything, things like framing, exposure and composition become even more important.



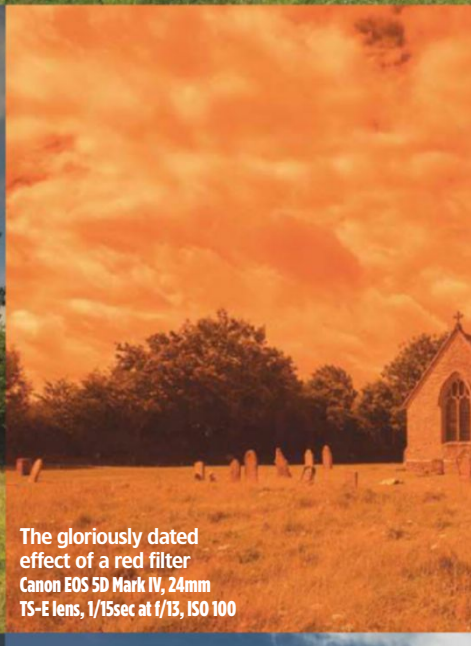
The Church at Holnest, Dorset, shot with a polariser
Canon EOS 5D Mark IV, 24mm TS-E lens, 1/25sec at f/13, ISO 100



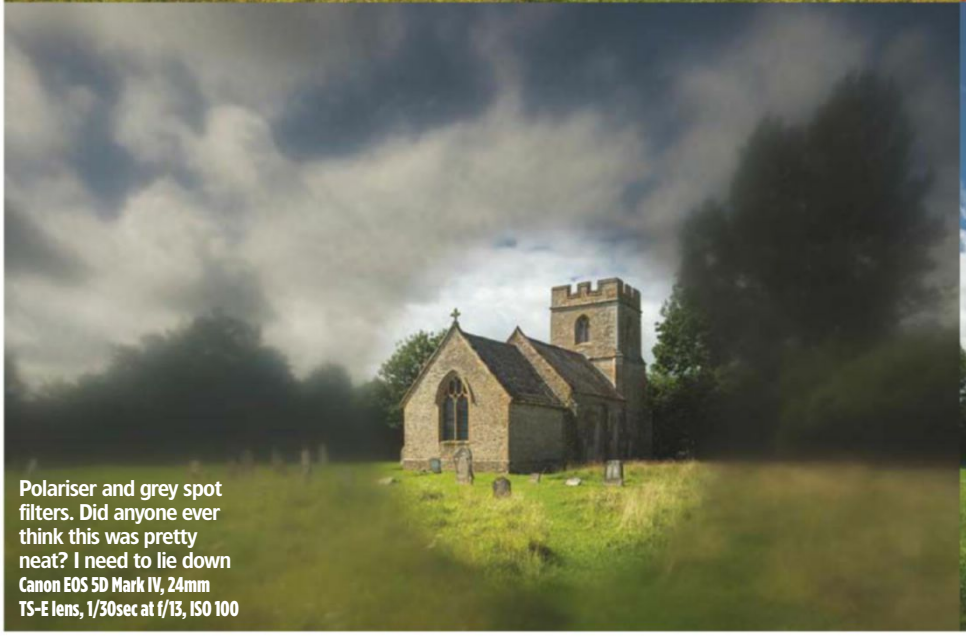
Polariser and mahogany grad filters; just look at how its horrid hue suppresses the blue in the sky and taints the clouds Canon EOS 5D Mark IV, 24mm TS-E lens, 1/25sec at f/13, ISO 100



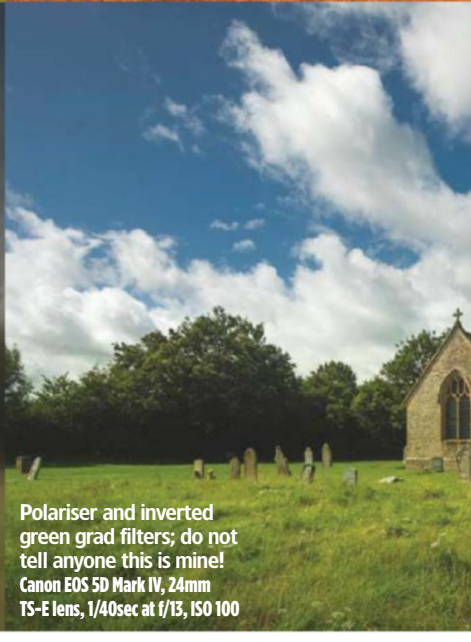
Polariser and coral warm-up filters; you can have any colour you like as long as it's orange
Canon EOS 5D Mark IV, 24mm TS-E lens, 1/40sec at f/13, ISO 100



The gloriously dated effect of a red filter
Canon EOS 5D Mark IV, 24mm TS-E lens, 1/15sec at f/13, ISO 100



Polariser and grey spot filters. Did anyone ever think this was pretty neat? I need to lie down
Canon EOS 5D Mark IV, 24mm TS-E lens, 1/30sec at f/13, ISO 100



Polariser and inverted green grad filters; do not tell anyone this is mine!
Canon EOS 5D Mark IV, 24mm TS-E lens, 1/40sec at f/13, ISO 100

ALL PICTURES © DAVID NOTON









David Noton
David Noton is recognised as a leading landscape and travel photographer. His passion for photography, travel and the world's beautiful places are the defining influences that have shaped his life, work and creative approach to photography. His images sell all over the world – both as fine art photography and commercially in advertising and publishing. Visit **www.davidnoton.com**.

Flares, flower power & filters

Most of us have got a 'retro' filter lurking at the back of a cupboard, but are any of them actually still useful? **David Noton** puts his reputation on the line and admits to some shameful past habits

I am ashamed to admit that in the past I did something I now bitterly regret. The time has come to own up, here on these pages, to the shocking truth. In 1987, or thereabouts, I used a graduated tobacco filter. There, it's out; but that's not all, it gets worse. I also owned, and used, a Champagne filter. It was an 81EF warming and diffusing filter in one; I dubbed it my soft poo. I even deployed it in Venice, thereby ruining an evocative shot that may still stand the test of time were it not blighted with the unappealing brown tinge and tacky diffusion of soft poo. I now realise what a heinous crime against photography that was.

The case for the prosecution is overwhelming, but in my defence I must plead that I was not alone; everyone back then did it. Seemingly, all car ads in the 1980s featured a long and winding road under a lurid tobacco sky. Hollywood got in on the act, too; remember *Top Gun*? Advertising loved the soft poo look; to shoot warm and soft was to be at the cutting edge of creativity. Back then the future was bright, the future was orange, and any self-respecting photographer packed an array of filters in their Billingham bag, ranging from warm-ups to cool downs, with diffusers, combination grads and assorted gels thrown in.

Thankfully, time has moved on, and such heavy-handed filtration now looks hopelessly passé to all except the producers of *Top Gear*. So, too, has the technology. Far more advanced effects can now be reproduced with infinitely more control and subtlety in post-production. But could the filters still be of interest? Retro is all the rage after all – just look at the popularity of vinyl records, and Leicas. So, armed with some hideous filters dating from a 1982 Cokin catalogue, I donned flares and a large collared flowery shirt to venture out exploring the retro filter look. Beware: this feature really should come with a Public Health Warning.

Reach for the starburst

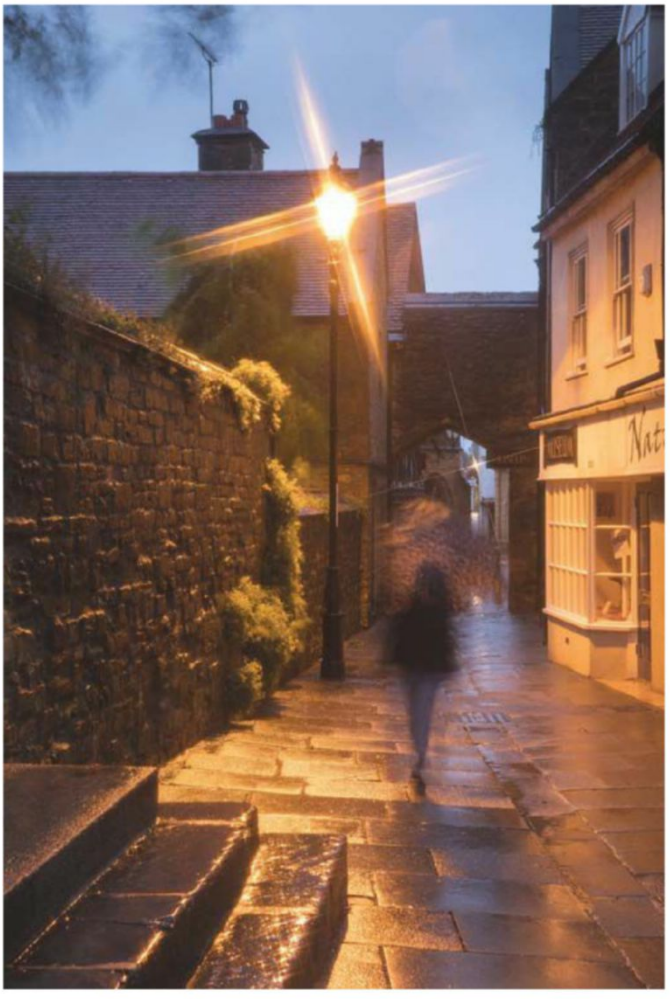
Sherborne on a wet summer's evening. Following a curry, I persuade Wendy (my wife) to walk up and down the narrow lane by the abbey in the pouring rain as dusk settles. Of course, she's overjoyed at the prospect. As the town lights come on, their reflections glisten warmly off the wet pavement, contrasting appealingly with the residual light of the blue hour. I quickly bag a shot, then, wait for it, reach for a starburst filter. Yes,

a starburst. Even back in the 1980s, when Wendy wore shoulder pads and I sported a mullet, starbursts were viewed as pretty naff. Now look at the result. Spread highlights like a 1970s episode of *Top of the Pops*, with the total absence of local contrast and bite.

Holnest Church in deepest Dorset the next morning. It's raining still, off and on, but in between there are glimpses of sunshine, and the stormy sky is laden with billowing clouds. I compose and shoot with a polariser, a truly timeless filter. I then fit the long-discarded mahogany grad I found at the back of a cupboard. Hmm, why were we so obsessed with always warming things up? The 81-series was the classic warmer; with the EF being the strongest. At college we called it the Dallas filter as it gave everyone a tan – it didn't stop us using it, though. Now I fit a Coral warmer. Treacle, more like. Yuck. Next, an inverted green grad to boost the tones of the grass in my foreground. I glance over my shoulder. Being spotted doing this would be a fate worse than death. In for a penny, in for a pound. My pièce de résistance for the morning – a grey spot. I'm feeling nauseous.

The power of less

I'm now ready to confront the reality of the hideous results. All but the straight shots are gruesome, aren't they? I don't think I'll be including any of these filters, save the trusty polariser, in the filter pouch on my next trip. The fact is I'm using less and less filtration anyway. I reckon I could get by with three these days: a polariser, 0.6 ND grad and a 6x ND. The need for coloured filters has long since passed, now that we can adjust white balance to suit in Lightroom. But I hardly ever do, anyway. I shoot in daylight WB and that's that. If Mother Nature gives me cool light, then I'll have cool pictures. So be it. Thirty years ago, I was using inverted coral grads to warm up foregrounds. Now, despite, or maybe because of, the fact we have the capability to do so much more to our images, I find that I'm doing less and less.



Wendy in the rain on a summer evening in Church Lane, Sherborne, Dorset. Shot with a starburst filter
Canon EOS 5D Mark IV, 24-70mm lens, 2secs at f/8, ISO 400, starburst filter

The filters

The filters used in this article came from a variety of sources including eBay and the back of David's cupboard. Secondhand prices seem to have gone up in recent years. The starburst filter cost us £19.99, while the tobacco graduated colour filter cost us £37.95 (both from eBay). It could be time to search the back of your cupboard, and if you're not going to use those retro bits of glass, put them up for sale!

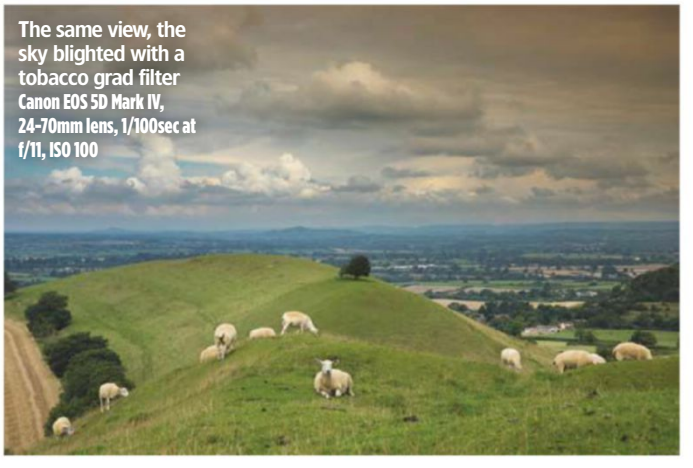
There's one retro filter I've yet to rediscover, the one which was as much a part of the 1980s as Filofaxes, yuppies, *Spitting Image* and the Golf GTi – the tobacco grad. Maybe, just maybe, its warm sky look could come back. So I headed for a local hill to shoot some sheep, as you do when testing filters (cows for camera tests, horses for lenses and sheep for filters). I knew award-winning images weren't likely, but the sky above Glastonbury Tor in the distance had some interest and mood. Now I'm looking at the results with and without the tobacco grad. Without: a cool clean sky rich in tonal detail, pure and in harmony with the light on the landscape below. With: a horribly grubby, muddy brown sky looking totally unrealistic outside of a global-warming symposium. How could we have ever thought such a look desirable?

This has all been an exercise in realising how far we have all progressed. But then again, have we really? In this era of HDR and overcooked colours, I'm not so sure. In comparison, the tobacco grad looks positively subtle. Now where did I put the soft poo?

AP



Sheep on Corton Denham Beacon, in Somerset – unfiltered
Canon EOS 5D Mark IV, 24-70mm lens, 1/125sec at f/11, ISO 100



The same view, the sky blighted with a tobacco grad filter
Canon EOS 5D Mark IV, 24-70mm lens, 1/100sec at f/11, ISO 100



Linhof Techno, Phase One P45+, 40mm Rodenstock Digaron-W lens. 1/8 sec @ f/16, iso 50

Crummock Water

The English Lake District has been immortalised in literature, poetry, painting and photography since the dawn of the Romantic era. I am lucky to have friends living in the Lakes, and it was they who guided me to this magnificent prospect of Crummock Water early one autumn morning.

The sun rose into a mostly clear sky, but as soon as the cloud built over the central lakeland fells the light became inspiring and ever-changing for almost an hour. It was one of those occasions to be grateful for digital photography, for in days past this would have cost a fortune in exposed large format film!

Great perspective, cool foreground shadow light and warm sun rays, but highlight/shadow range was extreme. Fortunately, a medium 0.9 ND graduated filter (three stops) did most of the work needed to balance the dynamic range discrepancy. LEE have made medium grads for me, and others, to order for a while; these are now being made available to all. Carrying several different strengths of grad enables me to tune exposure balance really accurately in camera.

It was a thrill to subsequently discover a painting by JMW Turner of Crummock Water, with stormy lighting and a rainbow over the lake, made over two hundred years earlier.



LEE 0.9 ND
medium grad filter



Medium grad filter

Joe Cornish
www.joecornishgallery.co.uk

50 years
LEE Filters
Est 1967

leefilters.com

Autumn waders

In autumn many species of waders head south and settle around the UK coastline. **Oscar Dewhurst** explains how best to capture them

LATE summer and early autumn brings with it large movements of wading birds. They travel south from their breeding grounds in areas such as Iceland and Greenland to wintering areas located around the UK coastline. You can easily see up to 20 species on the same area of mudflats or coastal scrape, which gives plenty of opportunities for varied photography. Another benefit of shooting at this time of year, rather than later in the winter, is that some individuals will still be in their summer plumage, meaning that godwits will be a rusty orange colour rather than the rather more drab grey-brown.

Habitat

There are many spots to find waders in autumn. If you have coastal mudflats or wetlands near you, waders are likely to make their way there, as these are important feeding grounds. Many can also be found at the scrapes (shallow depressions) that have been artificially created at places such as the RSPB reserves at Minsmere, Titchwell Marsh and Frampton Marsh. Have a look at your local bird club's website for latest sightings of what is around.

Best time to shoot

Shoot early or late in the day as activity is often higher, and the light quality is much better due to the lower angle of the sun. However, other wading birds respond to tides rather than night or day, so the best time starts about two hours before a high tide.



Many knots use UK estuaries as feeding grounds, both on migration and in winter



Oscar Dewhurst
Oscar is an award-winning wildlife photographer. He has spent the past few years dedicating countless hours to photographing bitterns, and photographs many other species, from urban foxes to primates in the Peruvian Amazon. Visit **www.oscardewhurst.com**

ALL PICTURES © OSCAR DEWHURST



The ringed plover can be seen all year round

KIT LIST



Groundpod

More practical than using a tripod with the legs splayed out, this is essential for preventing sand getting everywhere. It makes life much easier when shooting from a low level on mudflats and beaches.

Binoculars

I never leave home without my Swarovskis. They are much lighter than a camera and clearer to look through.





In winter you can see large numbers of oystercatchers on major estuaries



The black-tailed godwit eats insects, worms and snails, but also some plants, beetles and grasshoppers

Shooting advice

Get down low

Get as low to the ground as possible. This isn't always possible, particularly when using public hides, but on beaches it is worth the effort. The resulting images are much more intimate, and a lower angle gives diffuse foregrounds and backgrounds, placing more emphasis on your subject. Getting close enough to the birds can be difficult, particularly when you are in open environments such as beaches.

However, you can use the changing tide to your advantage. As it comes in, the birds will be forced up the beach, so if you position yourself early and wait patiently, the birds will be forced to feed closer and closer to you. Just make sure you move before you get too wet! Similarly, species such as sanderlings work their way along the waterline. So by watching which way they are moving and getting ahead of them, you can position yourself so they run right past you.

Image variety

There's plenty of variety on offer – from individual birds carrying out certain behaviours such as feeding and preening, to groups feeding together, or the spectacular flocks that build up at high tide at several coastal locations. These moments offer a huge range of possibilities, and they can end up being a pretty manic period of shooting to capture what's happening before it all ends.

Settings

I use single spot autofocus to minimise the risk of missing the focus. It is no surprise that birds are constantly moving, so continuous autofocus is essential and your camera's fastest frame rate will help capture the ideal pose. Also remember that shooting early or late in the day will minimise the risk of losing detail in highlights and shadows in the harsh midday sun.

Waders can be found all around the UK coastline

About the waders

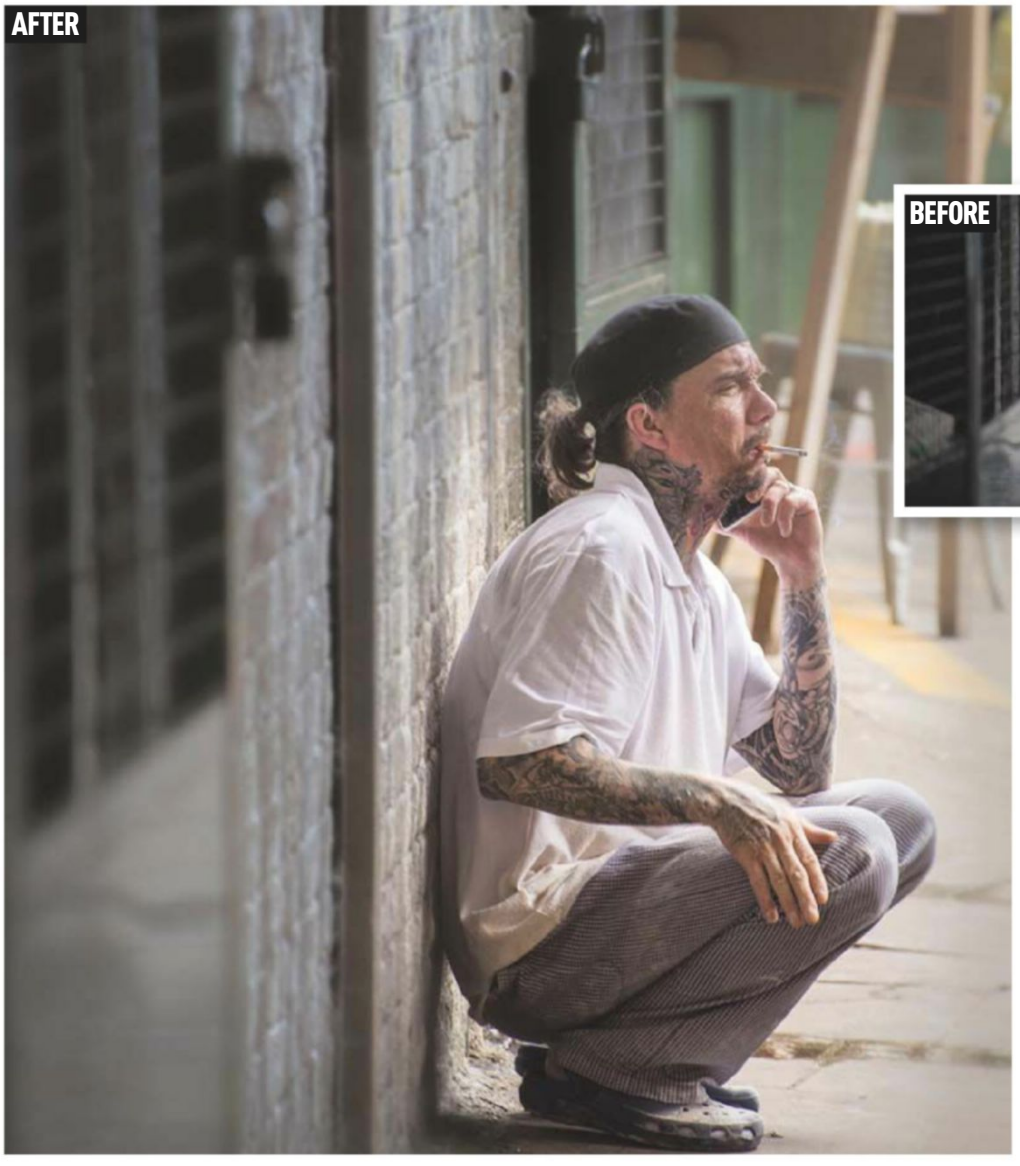
The main distinctive feature of waders is a long narrow beak

- **Location** Waders can be found all around the coast. Many species, such as godwit and knot, congregate in areas where they will spend the winter. Others, such as wood sandpipers, whimbrels and some breeding populations of dunlin, pass through en route to wintering grounds in the southern hemisphere.
- **Size** Range from little stints (sparrow sized) to much larger birds such as godwits and oystercatchers (up to 50cm long).
- **Breeding ground** Many of these species breed in northern latitudes, in areas such as Greenland, Iceland and Scandinavia.
- **Diet** Mainly consists of invertebrates such as molluscs, crustaceans and worms picked up from mud or shallow waters.
- **Population** Dunlins are the most common small wader found along the coast. There are 8,600-10,600 breeding pairs in the UK and 360,000 birds present during winter.

Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

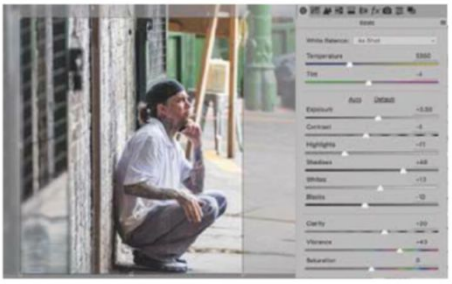


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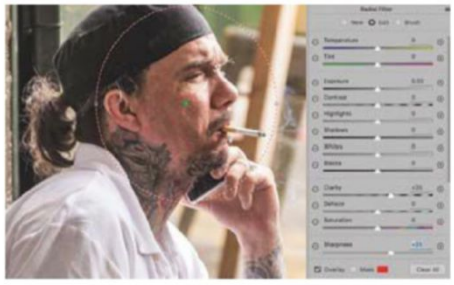
How to add soft focus

PAUL BURWOOD shot this candid moment down the back alley of a restaurant using a long focus lens. This resulted in a nice shallow depth of field, which has helped isolate the man captured here from the busy background. Because the photo was captured using a 1/60sec exposure, the image is still reasonably sharp, although it was necessary to add a little extra sharpening to the face. However, what I mainly wanted to show was how you can add a localised, negative Dehaze adjustment to add a soft-focus effect.



1 Crop the image

I selected the Crop tool and applied the crop shown here to focus attention on the man. In the Basic panel I lightened the Exposure half a stop and reduced the Highlights and Lifted the Shadows, while in the Presence section I added more Clarity and Vibrance.



2 Add extra sharpening

Next, I went to White Balance to apply a warm colour balance. I then selected the Radial Filter tool and added a filter adjustment to the man's face. I then adjusted the Clarity slider to add more midtone contrast and set the Sharpness slider to +25 to add more sharpness.



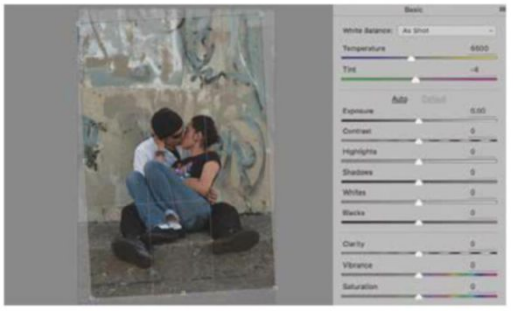
3 Add soft contrast

With the Radial Filter still selected, I added a blue tint, darkened the Exposure and darkened the Shadows at the outer edges. I also lowered the Clarity setting to diffuse the midtone contrast and added a negative Dehaze setting to introduce a soft focus effect.

How to straighten an image

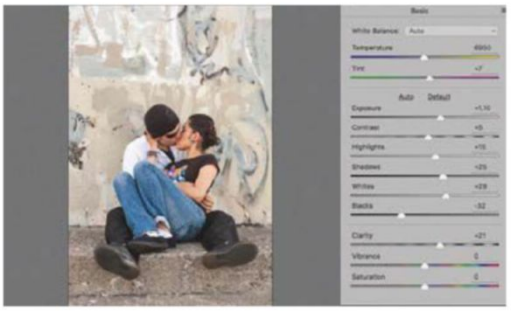
WHILE in San Francisco, Rob Cochran captured this scene of a young couple kissing. I like the bold viewpoint and how he positioned the couple centrally in the frame, while the graffiti-covered wall provides a clue to the urban location. My adjustments were all fairly minor; I mainly altered Exposure, auto corrected the colour and rotated the image to level the wall and steps.





1 Rotate and crop

I opened the image in Camera Raw, where I selected the Straighten tool from the Tools section and dragged across the bottom edge of the wall. This rotated the image to straighten the photograph and, at the same time, automatically cropped it to the maximum available frame area.

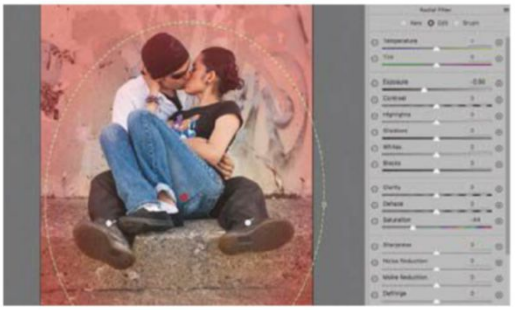


2 Adjust the tone and colour

In the Basic panel I clicked on the Auto button to auto set the tone sliders and added +21 Clarity to enhance the midtone contrast. Meanwhile, I went to the White Balance menu and selected the Auto option to apply an auto white balance adjustment.

3 Add localised adjustments

Finally, I selected the Radial Filter tool and added a Radial Filter adjustment that was applied to the outer area, where I darkened the Exposure and reduced the Saturation. I also added an Exposure darkening Graduated Filter adjustment to the bottom of the image.





Straightening methods

WHEN processing the San Francisco photograph, I used the Camera Raw Straighten tool to automatically rotate and crop the image. Using this method you can apply a manual, measured straighten adjustment. Alternatively, select the Crop tool to add a crop: as you hover the cursor close to one of the corner handles, you can click and drag to rotate the crop. As you do this, the grid view overlay lets you view the rotation relative to the edges in the photograph. Also, if you click on the Transform tool to reveal the Transform panel options you can click on the Level Upright adjustment button to apply an automatic level adjustment.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit **www.martinevening.com**

Reader Portfolio

Spotlight on readers' excellent images and how they captured them





Lou Owen-Jones, UK



In 2013 Lou bought a Nikon D700 and took it with her on a seven-week trip to America and Australia. Her interest in photography began some years before this, but by the end of the extended holiday it had become a passion. Lou mainly photographs wildlife and events (including weddings) but she also has an interest in landscapes, and hopes to take more in the future. One of her goals is to shoot the Aurora Borealis and capture the beauty of star trails. To see more of her work visit www.louowenjones.com.

Feeding time

1 When Lou was taking this shot the main challenge she faced was staying awake – she was in a hide observing the birds for 16 hours! Nikon D750, 600mm, 1/1600sec at f/6.3, ISO 1600, beanbag

Hanging around

3 These little fellows are performing an impressive balancing trick. Lou has thrown the background nicely out of focus, and kept the shutter speed fast enough to freeze any movement Nikon D500, 105mm macro, 1/1000sec at f/6.3, ISO 640



Bushy tail

2 Yorkshire is a great place to photograph red squirrels, and this image shows off the ear tufts and tail of this charismatic creature wonderfully Nikon D750, 600mm, 1/1000sec at f/6.3, ISO 3200, beanbag



Manfrotto The **Reader Portfolio** winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.

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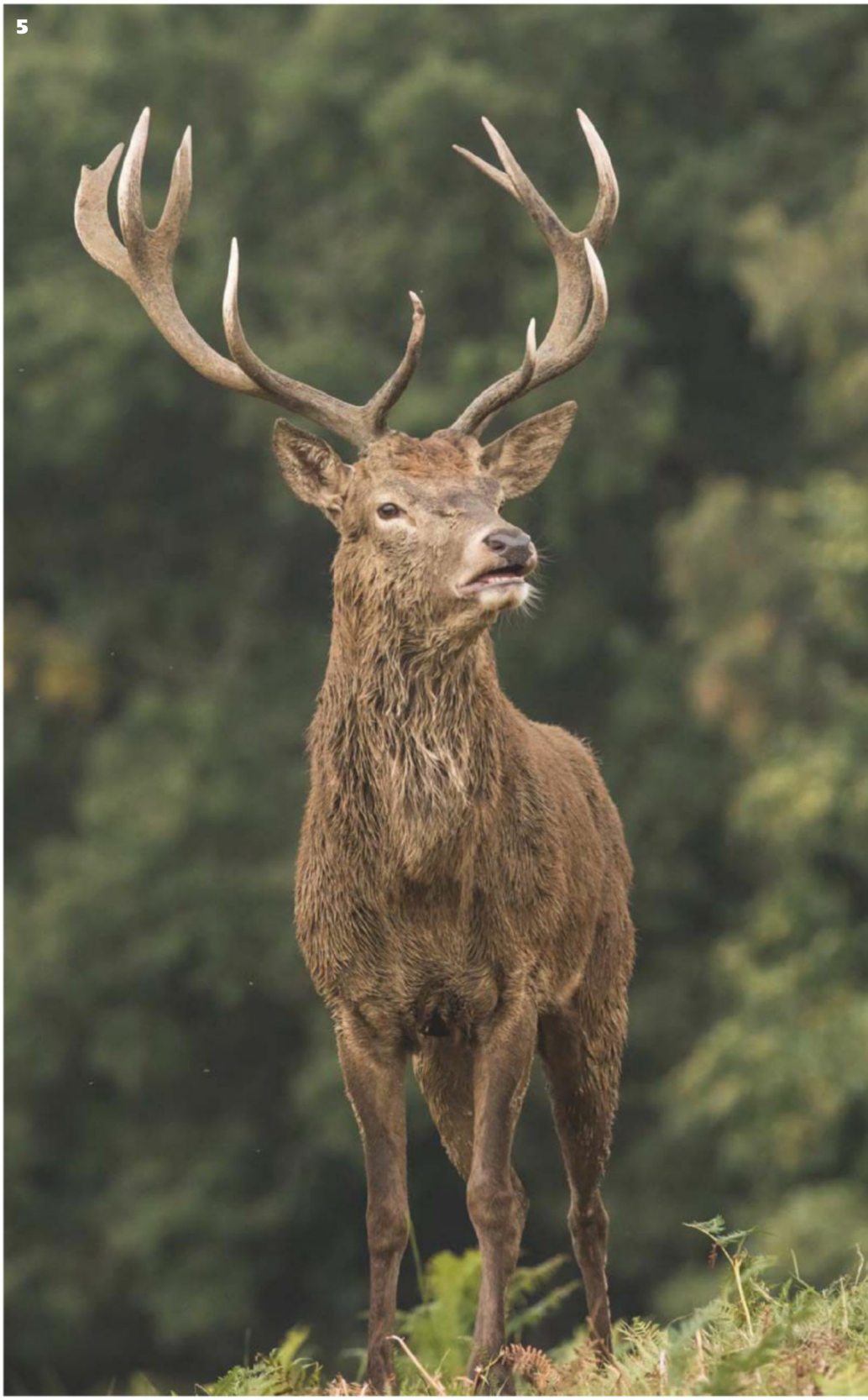




4

Quite a mouthful

4 In July the Farne Islands are home to hundreds of puffins, grey seals, fulmars, kittiwakes, razorbills and terns. This puffin has had a successful fishing trip with plenty of sandeels to take home
Nikon D750, 300mm, 1/2000sec at f/7.1, ISO 640



5

Red deer

5 Red and fallow deer have roamed freely in Richmond Park since 1637. They are quite accustomed to humans, which makes this a great location to record them in all of their autumnal splendour
Nikon D500, 300mm, 1/1600sec at f/6.3, ISO 2500

Film Classics

Second-hand film cameras are not only inexpensive, they're also feature-rich and surprisingly capable. **John Wade** guides you to the best

Whether you're new to photography or an old hand, the second-hand film camera market is awash with possibilities. First, though, when considering buying a second-hand film camera, it helps to decide what type of film you want to use. There have been many film sizes over the years but two have endured: 35mm and 120 roll film.

If you already own a collection of modern autofocus lenses that you wish to continue using, there are 1990s AF classics like the Canon EOS 3 or Nikon F100 to choose from. If you feel more adventurous, though, go back a few years more.

The film world has seen a vast range of camera styles, from panoramic to stereo, from subminiature to large format. However, for a good usable camera today, restrict yourself to one of six types. For 35mm, look at single lens reflexes (SLRs), rangefinder cameras or simple viewfinder models. For 120 roll film, consider medium format SLRs, twin lens reflexes (TLRs) and perhaps older folding models.

Among all these you'll find quality cameras that still demand top prices, high-spec cameras available for a fraction of their original cost and inexpensive cameras still capable of delivering excellent results. We consider them all here. To avoid quoting pre-decimal currency, the original prices we give are approximate and rounded up to the nearest pound. Guide prices are based on averages of recent eBay sales. With interchangeable lens cameras, original and current prices may vary according to the lenses supplied with them. AP

GOOD QUALITY, DECENT PRICE

Canon A-1

TYPE 35mm SLR

LAUNCHED 1978

ORIGINAL PRICE £220

GUIDE PRICE NOW £100-140



Canon A1, the first SLR with programme automation

The flagship model in Canon's A-series that began with the AE-1 was the first SLR to offer programmed automation, along with four further exposure modes: manual, shutter priority, aperture priority and stopped down AE.

Made only in black, the A-1 accepts Canon's vast range of bayonet and breech-lock FD lenses, plus the FL lenses that preceded them, albeit with restricted automation. Accessories include the Motordrive A for five frames per second, Databack A and Speedlight 155A. A single PX-28 battery runs all the functions. Meanwhile, shutter speeds and apertures are controlled by a thumbwheel, in conjunction with a mode selection lever. With the lever set to 'Tv' shutter speeds are displayed in a window to the side. As it is turned to 'Av', the window display changes to apertures. Shutter speeds run from 1/1,000sec down to a full 30 seconds.

WE SAY The A-1 was ahead of its time at its launch. For users today, it is still a well-specified and reliable camera.

'Shutter speeds and apertures are controlled by a thumbwheel'



Rolleiflex T was, and still is, a budget Rolleiflex

Rolleiflex T

TYPE Medium format TLR

LAUNCHED 1958

ORIGINAL PRICE £85

GUIDE PRICE NOW £200-400

Rolleiflex cameras were always known for quality at a high price but the T was introduced at a lower cost to sit between the budget priced Rolleicords and top-of-the-range Rolleiflex 3.5f and 2.8f. Despite its lower price, it sports a well-respected f/3.5 Tessar lens coupled, for focusing, to an f/2.8 Heidosmat that displays its image on a large ground-glass screen on the top of the body. Image size is 6x6cm. Apertures of f/3.5-f/22 are coupled to shutter speeds of 1-1/500sec, set by a single lever to the side of the taking lens.

WE SAY The Rolleiflex T makes a great introduction to medium format TLR photography.

Where to buy

FROM dealers to websites, there's no shortage of places to buy your bargain camera...

- **Second-hand camera dealers: check out the adverts at the back of AP**
- **Camera fairs: Good list at www.nanites.co.uk/camera_fairs_2017.html**
- **Auctions: Lots of options at www.the-saleroom.com**
- **Online: www.ebay.co.uk > Cameras & Photography**



The f/2 Ultron version of the Vitomatic IIa

Voigtländer Vitomatic IIa

TYPE 35mm rangefinder camera (Ultron version)

LAUNCHED 1960

ORIGINAL PRICE £68

GUIDE PRICE NOW £150-200

The Vitomatic IIa is heavy, solid and beautifully made. The bright viewfinder supports a coincident image rangefinder linked to the focusing. A built-in selenium cell meter is coupled to shutter speeds and apertures to confirm correct exposure as you adjust each to match a needle to a circular icon in the viewfinder.

The shutter won't fire until the film has been advanced, and there must be a film in the camera to activate the mechanism. The point is, an empty camera will appear to have a jammed shutter.

WE SAY The Vitomatic IIa is inexpensive with an f/3.5 Color Skopar lens; more expensive with the better f/2 Ultron (prices quoted above are for the Ultron version).

Super Ikonta A

TYPE Roll film folding camera

LAUNCHED 1934

ORIGINAL PRICE £16

GUIDE PRICE NOW £250-300

If you're looking for a different way into medium format photography, don't overlook folding cameras of the past. Some are very cheap. This more expensive example, made by Zeiss Ikon, is one of the best. It uses a twin red window system for reading film numbers to shoot 16 6x4.5cm images.

The camera folds to a flat, pocket-size shape, uses an f/3.5 Tessar lens and shutter speeds are 1-1/500sec. Its superior rangefinder is based on technology used by Zeiss in its Contax cameras.

WE SAY Be aware of unbloomed lenses that are prone to flare when shooting against the light, and the possibility of sticky, slow shutter speeds.



Zeiss Ikon Super Ikonta A

HIGH QUALITY, HIGH PRICE

Leica M3

TYPE 35mm rangefinder camera

LAUNCHED 1954

ORIGINAL PRICE £185

GUIDE PRICE NOW £700-900

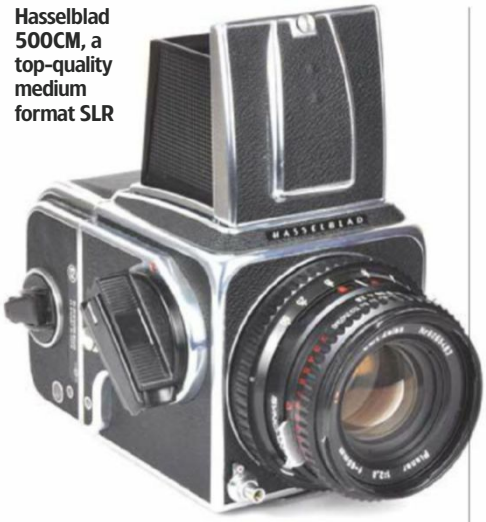


Leica M3, one of the best 35mm rangefinder cameras

Sometimes regarded as the best 35mm camera ever made, the M3 was the start of a new body style for Leica, a change from screw-fit to bayonet mount lenses and a longer based, more accurate, rangefinder.

The camera accepts Leica's vast range of M lenses, with guides in the viewfinder for 50mm, 90mm and 135mm focal lengths, which appear automatically as each lens is fitted. The camera is completely manual but a Leicameter can be added that links to the shutter speed dial, with settings of 1-1/1,000sec. Film wind is by a lever, which takes two strokes on early cameras and a single stroke on later models.

WE SAY The prices are high even today, but pick up an M3 and you might find that you never want to put it down.



Hasselblad 500CM, a top-quality medium format SLR

Hasselblad 500CM

TYPE Medium format SLR

LAUNCHED 1970

ORIGINAL PRICE £300

GUIDE PRICE NOW £600-800

Hasselblad had been making roll film SLRs for more than 20 years when the CM was launched, and this is one of the best for the newcomer to the company's cameras.

It breaks down into a modular design of body, lens, film back and viewfinder, with a leaf shutter incorporated into each lens. Interchangeable film backs means you can pre-load and change on the run. It shoots 12 6x6cm images to a roll.

WE SAY Focusing screens can be interchanged and it's worth seeking out a camera that has had the special bright screen version fitted.



Canon New F-1 with AE finder and 28-85mm macro lens

Canon New F-1

TYPE 35mm SLR

LAUNCHED 1981

ORIGINAL PRICE £400

GUIDE PRICE NOW £200-250

The new F-1 was the third and best variation of this camera, after the F-1 and the F-1n in 1971 and 1976. You can buy one at a reasonable price and then, as your budget dictates, customise it to your own needs.

The basic camera is manual with match-needle CdS metering in the viewfinder. Replace the standard viewfinder with the AE version and the camera is converted to aperture priority. Add the AE power winder or motor drive to the base and you get shutter priority automation as well. Add a Canon 28-85mm macro zoom and you have a versatile kit that will cover many needs.

WE SAY Shutter speeds are electronic at 1/60sec and below; mechanical at 1/125sec and above.



Mamiya C3 with prism finder fitted for eye-level viewing

Mamiya C3

TYPE Medium format TLR

LAUNCHED 1962

ORIGINAL PRICE £100

GUIDE PRICE NOW £80-120

Along with sister cameras that include the C33, C330, C22 and C220, the Mamiya C3 is unusual in being a TLR that offers interchangeable lenses. The camera bodies are reasonably priced today; however, the extra lenses add expense.

The standard lens is 80mm focal length, but a range from 55mm wide angle to 250mm telephoto is available. Because this is a TLR, the lenses come in pairs for shooting and viewing, and each of the taking lenses incorporates its own shutter. They are focused by twin knobs at the base of the body which move the lenses together backwards and forwards on bellows. The image size is 6x6cm on 120 film.

Made, principally, for a waist-level viewfinder, eye-level prism finders are also available, as well as a range of focusing screens and other accessories.

WE SAY It all adds up to one of the most versatile TLRs you're likely to find on the second-hand market.

'The Mamiya C3 is unusual in being a TLR that offers interchangeable lenses'

TOP SPECS, BUDGET PRICES

Minolta 7000

TYPE 35mm AF SLR

LAUNCHED 1985

ORIGINAL PRICE £330

GUIDE PRICE NOW £20-30

This was the first SLR with body-integral autofocus. It might be slow and somewhat primitive by today's standards, but it works, it's reliable and it can be bought at a reasonable price.

As well as autofocus, which is designed to work well in low light, the camera offers the usual exposure modes, plus wide program and tele program. With these, the camera takes data from the focal length of the lens in use and translates it into information that sets the most appropriate exposure mode.

WE SAY The Minolta 7000 marked the start of a new era in SLR photography, which makes it an interesting as well as a very usable camera.



Minolta 7000, the first body-integral autofocus SLR

Petri Flex V

TYPE 35mm SLR

LAUNCHED 1961

ORIGINAL PRICE £59

GUIDE PRICE NOW £20-25

As the craze for attaching film camera lenses to mirrorless digital cameras continues, second-hand lenses are becoming more valuable than their camera bodies, forcing up the price of SLRs with lenses.

To combat that problem, move away from the most common SLR manufacturers for which so many Chinese lens adapters are available, and go for an SLR with a less popular mount.

The Petri Flex takes its own-brand breech-lock bayonet lenses which, being a lot less common than those from Olympus, Canon and Nikon, aren't so sought after by digital photographers.

WE SAY A good, well-specified 35mm SLR at a cheaper than usual price.

Petri Flex V, a good camera with an uncommon lens mount



TOP SPECS, BUDGET PRICES CONTINUED

Kiev IIa

TYPE 35mm rangefinder camera

LAUNCHED 1955

ORIGINAL PRICE £49

GUIDE PRICE NOW £30-35

Back in the 1930s, Contax cameras were revered for their quality, and they are still expensive today. Following the Second World War, the Ukrainian Kiev Arsenal factory obtained materials and tooling owned by the German Zeiss Ikon factory and began manufacturing its own versions of Zeiss cameras. As a result, the Kiev IIa camera is a Contax II in everything but name.

The top shutter speed is 1/1,250sec and Jupiter lenses supplied with Kiev cameras turn out good quality images. Here's the best bit, though: Kiev and Contax cameras share similar lens mounts, so you can equip a Kiev body with a vast range of top-quality Zeiss lenses, originally made for the Contax.

WE SAY The smart way to own a Contax without paying the Contax premium.

'Back in the 1930s, Contax cameras were revered for their quality, and they are still expensive today'



Kiev IIa, a Russian copy of the Contax II



Yashicamat LM, medium format camera at an affordable price

Yashica-Mat LM

TYPE Medium format TLR

LAUNCHED 1958

ORIGINAL PRICE £30

GUIDE PRICE NOW £50-70

When TLRs were the cameras of choice for professionals, everyone aspired to own a German Rolleiflex. If you couldn't afford one, the next best thing was a Japanese Yashica-Mat. The LM model has a built-in meter which activates a needle across a scale numbered 0 to 10. The number indicated is set on a rotating dial built into the focusing knob to give a suggested aperture from f/3.5-f/22 against a shutter speeded 1-1/500sec. The combination is then set manually using small controls. The format is 6x6cm.

WE SAY Yashica-Mats were quality cameras when new, and remain so second-hand.

Mamiya RB67 Pro S

TYPE Medium format SLR

LAUNCHED 1974

ORIGINAL PRICE £750

GUIDE PRICE NOW £250-300

The big selling point of this large camera is its big picture size: 6x7cm, ten exposures on 120 film. The standard lens is a 90mm f/3.8 with built-in Seiko shutter speeded 1-1/400sec, but a lens range from 37mm fisheye to 500mm telephoto is available.

The basic camera with waist-level viewfinder can be bought for a third of its original price, but to that you can add all those extra lenses, focusing screens and various metered or non-metered viewfinders, as well as accessories including speed grips, extension tubes, lens hoods, filters and spare film backs.

WE SAY If you are looking for a solid, well-made camera with a larger than average medium format image, you can't do better than the RB67 Pro S.



Mamiya RB67 Pro S with Chromateck lens hood/ filter holder

CHEAP BUT USABLE

Ricoh 500GX

TYPE 35mm rangefinder camera

LAUNCHED 1976

ORIGINAL PRICE £45

GUIDE PRICE NOW £25-30



Ricoh 500GX, a well specified compact 35mm rangefinder camera

Ricoh was always good at taking a different look at cameras of its era, and the 500GX is no exception.

Unusual for a camera of the 1970s, it has a coincident image rangefinder in the viewfinder. Shutter speeds of 1/8–1/500sec and apertures of f/2.8–f/16 can be set manually. But turn the aperture ring to its 'A' setting and the 500GX becomes a shutter priority camera.

A battery check button, delayed action and even a multi-exposure facility complete a well specified little camera.

WE SAY A quality camera with some interesting features, at a great price.

Halina 35X

TYPE 35mm viewfinder camera

LAUNCHED 1959

ORIGINAL PRICE £8

GUIDE PRICE NOW £5-10



Halina 35X, cheap but still worth considering

Second-hand Halinas are freely available and remarkably cheap. With an all-metal body styled like a miniature Leica, the 45mm f/3.5 Halina Anastigmat lens performs well. The admittedly limited range of shutter speeds (they're 1/25–1/200sec) can usually be relied upon to have remained accurate.

There are two foibles to watch for. First, the aperture rings are always stiff, and it's easy to inadvertently shift the focus while adjusting the aperture. Second, before exposure, the shutter must be tensioned with a lever beside the lens. Failure to do this means the shutter won't fire, even though the interlock with the film wind is released, and the film must now be advanced without a picture having been taken.

WE SAY The Halina 35X gives great performance for not a lot of money.

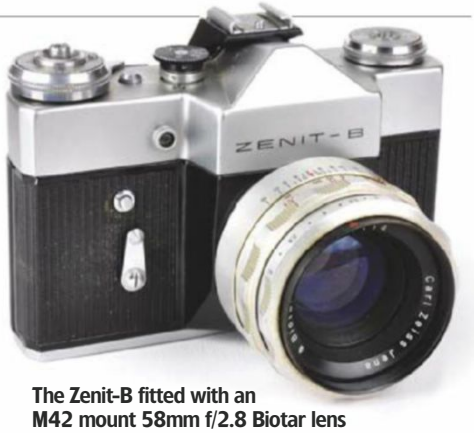
Zenit-B

TYPE 35mm SLR

LAUNCHED 1968

ORIGINAL PRICE £41

GUIDE PRICE NOW £10-20



The Zenit-B fitted with an M42 mount 58mm f/2.8 Biotar lens

The M42 lens mount was one of the most popular of the past and there is still a vast amount of the lenses on the second-hand market. So, for an inexpensive but basic 35mm SLR, it makes sense to invest in a body with an M42 mount. Pentaxes, Prakticas and Zenits are among the most popular.

The Zenit-B has everything you want and nothing you don't. The focal plane shutter offers speeds of 1/30–1/500sec but there is no automatic diaphragm, which means the lens has to be manually opened to its widest aperture for focusing and stopped down to its taking aperture for shooting. There is no rangefinder to aid focusing, either.

WE SAY The Zenit-B isn't exactly sophisticated but if you feel the urge to get right back to basics for the lowest possible outlay, this is the camera for you.



The Lubitel 2, an inexpensive copy of the Voigtländer Focusing Brillant

Lubitel 2

TYPE Medium format TLR

LAUNCHED 1955

ORIGINAL PRICE £8

GUIDE PRICE NOW £15-20

Post-war Russian camera manufacturers were good at copying pre-war German cameras, and this one is a copy of the Voigtländer Focusing Brillant made in 1938. The format is 6x6cm.

The Lubitel 2 is a very simple TLR with the shooting lens linked to the viewing lens by cogs around both, which ensure they turn and focus at the same time. A useful range of shutter speeds of 1/15–1/250sec and apertures of f/4.5–f/22 are adjusted on scales beside the shooting lens.

What sets the Lubitel 2 apart from other cheap TLRs is its focusing screen, which takes the form of a large glass lens, rather than traditional ground glass. The result is a brighter than usual image, which photographers will find especially useful in low light conditions.

WE SAY The Lubitel 2 is an interesting camera with some unique qualities at a budget price.

Six things to check...

AVOID buying a dud with our quick guide:

- **Do the shutter speeds sound accurate?**
- **Do the focusing and aperture controls turn smoothly?**
- **Is the meter accurate?**
- **Does the rangefinder focus at infinity?**
- **Are there scratches, signs of fungus or cloudy elements in the lens?**
- **If the camera has bellows, are they light tight?**

Modern classics

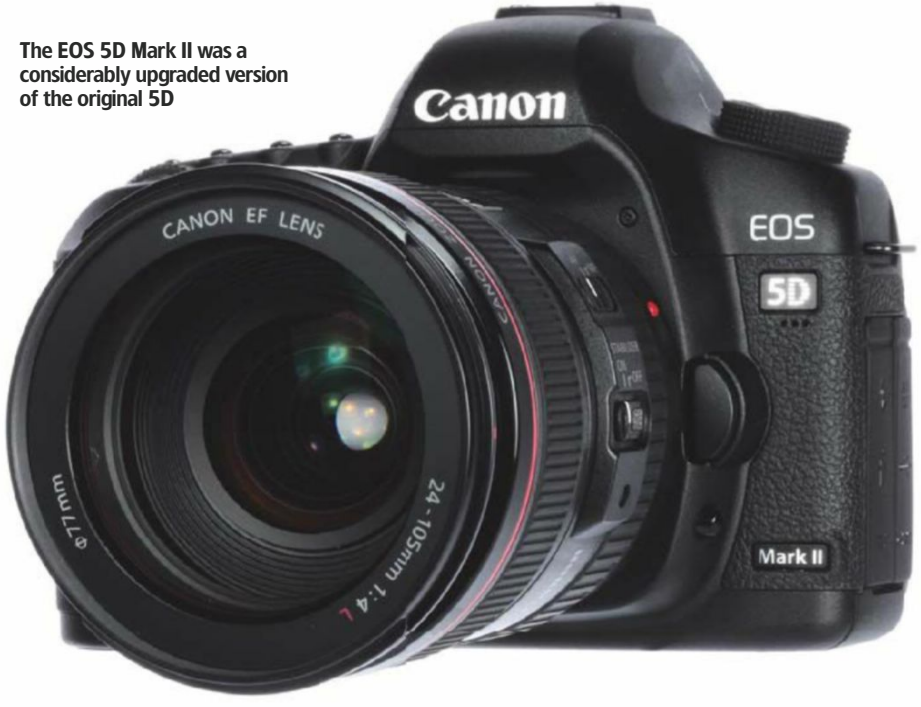
Don't assume that all 'classic' cameras are analogue. These groundbreaking digital cameras still deliver great images, and can be bought fairly cheaply second-hand, says **Geoff Harris**

Canon EOS 5D Mark II

RELEASE DATE 2008

APPROXIMATE USED PRICE £400 (body)

Even hardcore Nikon fans would have to concede that this is one of the greatest DSLRs ever made. The 5D Mark II was a major leap forward from the original 5D, featuring a 21-million-pixel full-frame sensor, 1080p video recording, live view, a higher capacity battery and a bright 3in rear screen. The main drawbacks of the camera are its relatively simple 9-point AF system, plus 6 Assist AF points and limited high-ISO capability, but it still takes outstanding images when combined with quality Canon glass. Indeed, many pros still use the '5D II,' such as portrait and documentary photographer and film maker, Rod Edwards (www.rodedwards.com). 'The 5D II is a fabulous little camera and I've shot many a big job with it,' he explains. 'I supercharge mine by using Magic Lantern software, which enables me to shoot raw video, time lapse, extreme HDR, extended audio for video etc.'



The EOS 5D Mark II was a considerably upgraded version of the original 5D



Excellent build quality on the OM-D E-M5 makes it a smart choice

Olympus OM-D E-M5

RELEASE DATE 2012

APPROXIMATE USED PRICE £250 (body)

This highly capable camera cemented Olympus's reputation as a maker of 'serious' mirrorless cameras based on Micro Four Thirds, and attracted many pros weary of lugging around SLRs and beefy lenses. The E-M5 takes its styling cues from Olympus's classic OM 35mm cameras, but there was nothing old-fashioned about the technology inside. As well as impressively high dynamic range and relatively low noise, the camera features a decent electronic viewfinder with 1.44-million-dot resolution and 1.15x magnification, and sophisticated, sensor-based image stabilisation with 5-axis adjustment. The build quality is excellent, as is the range of sharp, compact, reasonably priced lenses available for it. 'It's a handy back up,' says AP contributor and portrait shooter, Jamie Harrison. 'I use it for theatre work, when it's easier to have two bodies with wide and tele prime lenses to capture fast moving action and the camera is surprisingly adept in low light with a bright EVF and decent AF system.'



The X-Pro1 features an optical viewfinder and a digital display

Fujifilm X-Pro1

RELEASE DATE 2012

APPROXIMATE USED PRICE £350 (body)

Another groundbreaking mirrorless camera that did a lot to convert pros who'd been previously been dismissive of this technology. Like its predecessor, the well-regarded X100, the X-Pro1 retains Fujifilm's excellent hybrid digital and electronic viewfinder, which combines an optical viewfinder with a digital display. At the flick of a switch on the front of the camera, this optical finder is replaced with an electronic view, so you get the best of both analogue and digital worlds. The X-Pro1 is equipped with a 16.3-million-pixel version with a new colour filter array that helps to improve colour and reduce moiré patterning, and also takes a wide range of high-quality, X-series lenses. The film simulation features are outstanding, too.



Small and perfectly formed – the Lumix DMC-GM1

Panasonic Lumix DMC-GM1

RELEASE DATE 2014

APPROXIMATE USED PRICE £200 with lens

Boasting a 16-million-pixel sensor, interchangeable lenses and Wi-Fi in a palm-sized body, the GM1 strikes a great balance between image quality and portability. The GM1 features a sensor with no anti-aliasing filter, and a maximum sensitivity of ISO 25,600. The processor is the same as that found in the Panasonic GX7, which helps the camera drive and focus the lens with a 240fps refresh rate. At a shooting rate of 4fps it is possible to use continuous AF tracking, and in single-shot mode the shooting rate can be increased to 5fps. Even more impressive is the maximum shutter speed of 1/16,000sec, which is achieved via a virtual electronic shutter. In other words, the GM1 is a pocket rocket, making it ideal for travel and discrete documentary work.



Despite being 10 years old, the D300 is a bargain DX all-rounder

Nikon D300

RELEASE DATE 2007

APPROXIMATE USED PRICE £220 with lens

At its launch in 2007, the D300's 12.3-million-pixel, APS-C-sized sensor was only matched in its class by the Sony Alpha 700, which was released about a month earlier. Despite being 10 years old, the D300 still holds it own. Ergonomics and build are excellent, and it has a shooting rate of 6fps (8fps if you use the optional MB-D10 battery grip). Meanwhile, the 3D matrix metering and AF tracking do a great job – the 51-point AF system went on to be used in the Nikon D7100. A great DX all-rounder that you can pick up for a song if you buy body-only.



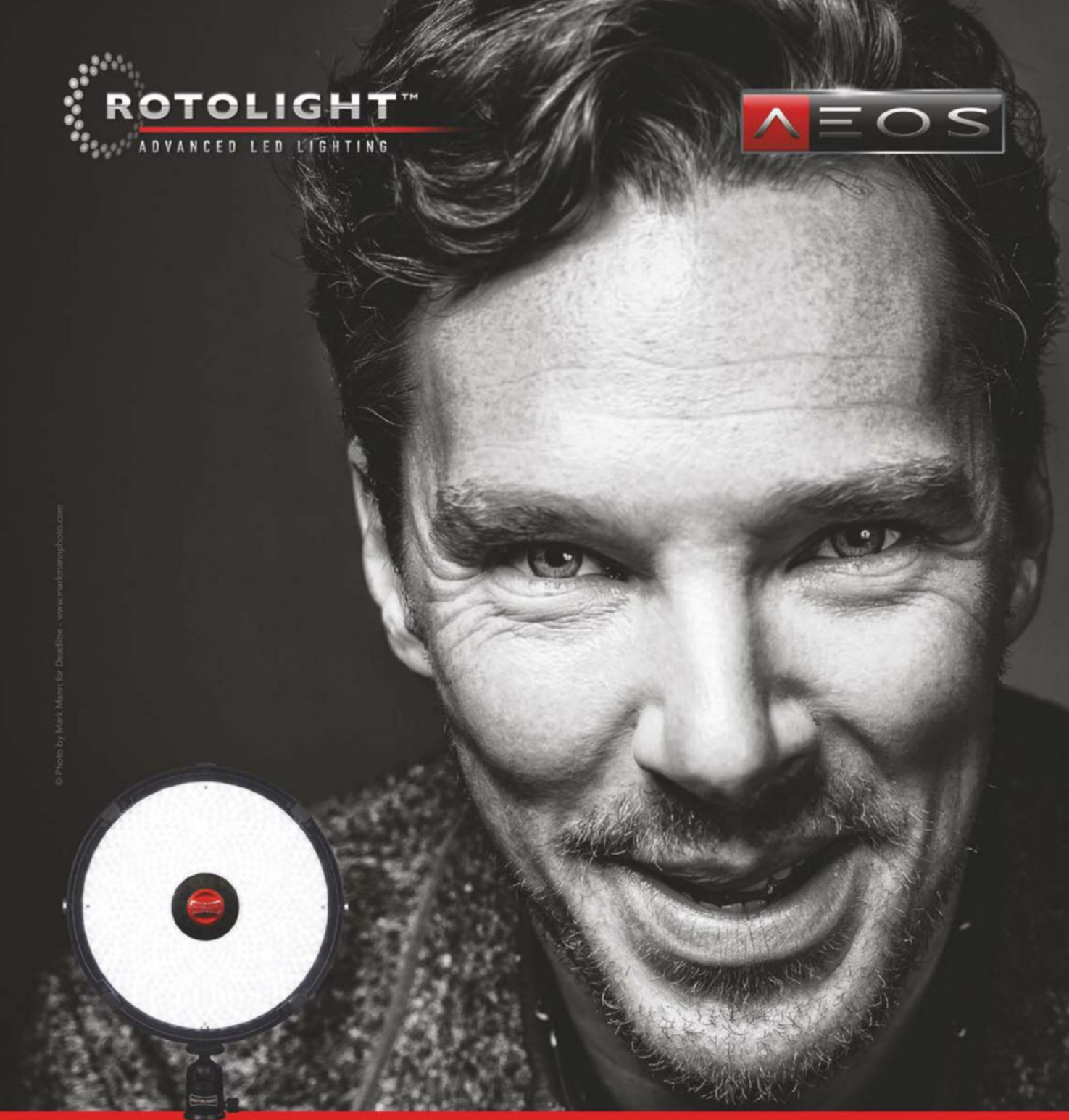
SteadyShot Inside system is featured

Sony Alpha 850

RELEASE DATE 2010

APPROXIMATE USED PRICE £450 with lens

A keenly priced full-frame DSLR if bought second-hand, with not much to separate it from the pricier Alpha 900. The Alpha 850 has a CMOS sensor with 24.6million effective pixels. It has the same Dynamic Range Optimizer as the Alpha 900 and also features the SteadyShot Inside system. The biggest difference between it and the Alpha 900 is a reduction in the maximum continuous shooting rate – 3fps on the Alpha 850 rather than the 5fps of the Alpha 900. Not really a big problem, unless you are a sports photographer.



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Lumu Power light meter

Andrew Sydenham tests Lumu's new exposure, flash and colour temperature meter for the iPhone and iPad

● US $299/£230 ● www.lu.mu

ONE of the many great things to enter the world of photography from the crowd-funding website Kickstarter is the Lumu Power light meter. The company achieved its project goal 12 times over, and it was launched at last year's Photokina trade show. The Lumu light meter plugs into the Lightning connector on an iPhone, and via the free iOS Lumu app gives users the correct exposure reading for aperture and shutter speed at a given ISO setting for ambient and flash lighting, a luminance light level reading in lux, foot-candles or EV, and colour temperature in Kelvin.

The Lumu Power comes in a brown crafted leather case, reminiscent of one from a very petite Weston invercone. Made from a single piece of CNC-milled high-grade aluminium, the Lumu Power will clearly last a long time if looked after and requires no battery as it draws its power from the circuit of the iPhone. If you need to calibrate for your camera or against your existing meter, scales are accessible in the settings menu and can be saved for future use.

The Lumu Power draws on the success of its original meter, and feedback from users has been carefully considered in this new product. On one side is a dome-shaped sensor that measures ambient light and flash. The other side features a flat colour sensor that measures colour temperature, white balance and luminance. The app can sense which side you're using by the way it is plugged into the Lightning socket, and it automatically opens the correct screen for the mode you're using.

Verdict

When tested against a Sekonic LiteMaster Pro L-478DR, the Lumu gave consistent and accurate results to within 3/10 stop across the range. I'm impressed by the filters mode, which allows you to determine the colour differences between multiple light sources, and gives the correct filter to match your lights to each other. It is also easy to use the white balance mode, and it can show you the measured temperature value and the value of colour compensation you'll need to achieve an accurate white balance.

For flash photography, the Lumu Power can measure flash exposure and the flash versus ambient light ratio. It also helps you adjust the ratio and auto-compensate with shutter speed, and vice versa. The unit is so small that there will never be an excuse for not carrying it with you, and it looks so great attached to an iPhone that you will find it difficult to put away.

ALL PRICES ARE APPROXIMATE STREET PRICES

At a glance

- Light, flash and colour temperature meter
- Plugs into iPhone's Lightning connector
- Stylish and compact leather case supplied
- Uses free Lumu app



Amateur Photographer Testbench Recommended ★★★★

ESSENTIAL ACCESSORY

Handheld light meters have been an intrinsic part of a photographer's kit for many years, and they are essential for accurate and consistent results. The Lumu Power is a revolutionary approach, seamlessly attaching to the iPhone Lightning port and launching a simple-to-use mobile app.

Why you need insurance

Whether you're an amateur or semi-professional photographer, we know your camera kit doesn't just stay safely locked up in your home or studio, so you need to be protected. **Why not try insuring with us?**



© AITORMMFOTO/ISTOCK

Do you have more than one lens? What about a tripod, carry case or any additional video or audio equipment? The value of all your kit soon mounts up – but would you be able to replace it if something happened?

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Film Simulation issue

Q I've long been a committed full-frame Nikon user, but have recently also started using the excellent Fujifilm X-T2. Since updating my X-T2's firmware I am now able to use bracketing to create raw file Film Simulations, whereas in the past I could only produce JPEG simulations. I have tried out this process and, sure enough, I can see the bracketed raw files on my X-T2, each with a different Film Simulation. However, when I import the bracketed raw images into Adobe Lightroom, the latter assigns the Adobe Standard simulation to them and they all appear identical. Of course I can change the Film Simulation in Lightroom (using Camera Calibration, in Develop), but this seems rather pointless, and I'd far rather have Fujifilm's original simulations. Is there any way in which I can read these files into Lightroom or any other raw editor that will preserve these Fujifilm Film Simulations in raw format? When I look at the images in My Finepix Studio, I can see that the Fujifilm Film Stimulations are still present –Lightroom is clearly overwriting them, which is annoying to say the least!
Adrian Lewis

A Just to acquaint other readers, Film Simulations are profiles selectable in-camera that, when executed, apply predetermined image adjustments to mimic various Fujifilm negative or transparency film characteristics. In the camera the changes are applied immediately if you are reviewing or saving to JPEG file format. When using raw, the very nature of the file means that no image changes can be made to the raw image data. However, a proprietary code is recorded in the raw file identifying the Simulation associated with it. The most recent versions of Lightroom recognise Fujifilm raw files and provide Film Simulation preset choices available from the Camera Calibration options. Unfortunately, Lightroom doesn't see Fujifilm's proprietary Simulation code, so the appropriate Film Simulation has to be reselected manually. The best work-around I can offer is that you select the appropriate Film Simulation in the first image of the first set of brackets and then use the synchronise settings tool for applying the Film Simulation in batches to your other sets of shots. It's not ideal, but could save some time.

Batteries running out

Q I have a Canon PowerShot A540, which uses AA batteries that are always running out. My wife's camera uses a Li-ion battery which seem to last forever. Is it possible to get Li-ion replacement for the AA type?
Devon Roy (AP forum)

A It's not possible to get Lithium Ion battery replacements for AA batteries. Single-use AA lithium batteries are available but, while long-lasting, are very expensive. The best advice is to invest in a set or two of Nickel Metal Hydride (NiMH) rechargeable batteries and a charger. NiMH batteries cope well with current loads from cameras. Look out for the type that are sold pre-charged and ready to use and at least 2000mAh. These are Eneloop cells that don't lose their charge while not being used, unlike traditional NiMH batteries that do. Eneloop is a Sanyo/Panasonic brand but generics are also available.



Long lasting NiMH batteries work well in the Canon PowerShot A540



Use your camera's fixed AF point on the subject – in this case the batsman –for best results

© ANDY WESTLAKE

Focus issue at longer range

Q I use a Sony Cyber-shot DSC-RX10 III and whilst at a cricket match I felt I was getting some decent shots. However, when I got home and had a flick through, I'd say that 80% of them had my subject, the batsman, out of focus but the crowd behind perfectly sharp. Through the viewfinder and the live view everything looked good, so I'm obviously not getting something right when taking the shot. I guess when taking this type of picture, it might be difficult for the camera to distinguish between the single person and the thousands behind. Although from seeing thousands of sports photos it is obvious that anyone competent can manage it. So I wonder when shooting at distance how can I get the object in focus against a very 'busy' background? **Dan (AP Forum)**

A The key is to ensure that the camera's automatic focusing (AF) is looking at your subject rather than anything else in the frame, like the crowd in the background. This is a tough ask for a completely automatic mode that lets the camera decide what to focus on. The camera basically sees that most of the frame is at roughly the same focus distance and logically decides that's the main subject. In order to get a cricketer in the field, for example, to be discriminated against the crowd you need to use a fixed AF point and you will need to ensure this point is over the player you want to focus on when composing your shot. You can use the menu option for selecting a focus area to set a fixed point, then when framing make sure that area is over the player then half press the shutter to fix focus. There is also a focus lock button that can help on the left side of the back of the lens barrel.

Q&A compiled by Ian Burley

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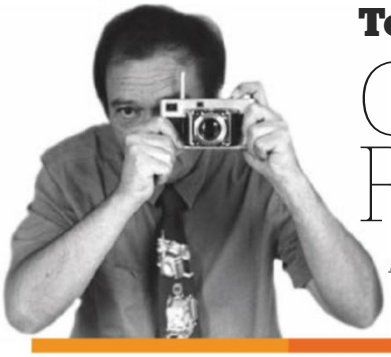
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Tony Kemplen on the ...

Coronet Folding Rollfilm Camera

A rollfilm camera from a company that claimed to produce 'the cheapest cameras in the world'

The word 'amateur' implies someone who does something for the love of it, rather than to earn a living, and by that definition there's no doubt that I am an amateur photographer, even though I also write for *Amateur Photographer*. I take pictures to please myself, and it's great if other people sometimes like them, but that's not why I take them – which is just as well when you see this shot of a newly wed couple cutting the cake (right). Of course, had I been planning to do some serious photography at the wedding I probably wouldn't have chosen to use a battered old folding camera, and if I had decided to use it I hope I would have been more diligent with my 'pre-flight checks'. If this were the case I would have spotted the 1mm pinhole in the bellows, which was enough to all but annihilate most of the eight negatives on the roll, with this example being the least affected by some margin.



The Coronet Folding Rollfilm camera was introduced in 1926

Cheap and cheerful

Based in Birmingham, the Coronet Camera Company was in business for around 40 years, and in that time it made an impressive array of budget cameras, with more than 50 models bearing the Coronet name. One of the company's advertising slogans was 'Coronet – the cheapest cameras in the world', which to today's ears comes across as a bit of a mixed message.

The Coronet Folding Rollfilm camera was introduced in 1926, and was made with variations for a number of years. These cameras weren't just cheap – they were also incredibly basic. The manufacturers didn't feel the need to burden their users with details about lens focal length or aperture, or even shutter speed. A lever slides between 'I' for instantaneous and 'T' for time, and that is the only setting you need to, or indeed can, make.

This is probably one of the earliest cameras I acquired. I think I got it from a Scouts' jumble sale around 1970, and it's been boxed or on display ever since, but I've not tried it with film until now.

Compared with 35mm the negatives seem huge, but you've got to remember that at this level of consumer photography enlargements would have been a rarity, and contact prints were the norm – a fact easily confirmed if you ever stumble across an old photo album from his era, where the prints will generally be 2¼x3½in, or 6x9cm in today's terms. These little prints seem tiny, but oddly enough they are roughly the same size as the new Instax Mini format that has been surprisingly popular in recent months.



© TONY KEMPLEN

A 1mm pinhole in the bellows was enough to spoil this wedding shot

'These cameras weren't just cheap – they were basic'

Even without the light leak, I wasn't expecting great things from this camera, so I didn't want to use expensive new film. I opted instead to load it with one of my stash of very expired Fujichrome Velvia slide films, and cross-processed it in C41 chemicals. The cross-processing explains the green colour cast, but I'm afraid I have to take full responsibility for the catastrophic technical failure.

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at **52cameras.blogspot.co.uk**. See more photos from the Coronet Folding Rollfilm Camera at **www.flickr.com/tony_kemplen/sets/72157680921869754**.

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Buying Guide

585 cameras & lenses listed & rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing





Controls
Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder
The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight
Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.

Handgrip
DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount
Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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DSLR cameras

	NAME & MODEL	RRP	SCORE	SUMMARY	RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
										SHOOTING					SCREEN				DIMENSIONS			
	Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p		9	3	95	•	•	3in			500	129	101.3	77.6	485g
NEW	Canon EOS 200D	£580		Very compact entry-level DSLR with fully-articulated touchscreen	24.2MP	Canon EF	51,200	1080p		9	5	95	•	•	3in	•	•	650	122.4	92.6	69.8	453g
	Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95		•	3in	•		440	133	100	79	580g
	Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95		•	3in	•	•	440	131.9	100.7	77.8	555g
	Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100		•	3in	•	•	440	131.9	101	77.8	565g
	Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	•	600	131	99	76.2	532g
	Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	•	600	131	100	76.2	540g
	Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100	•	•	3in	•	•	960	139	105.2	78.5	730g
	Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100		•	3in			670	148.6	112.4	78.2	910g
	Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97	•		3in			980	145	111	71	755g
NEW	Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	•	45	6.5	98	•		3in	•	•	1,200	144	110.5	74.8	765g
	Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100			3.2in			950	152	116	76	950g
	Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in			700	152	116.4	76.4	845g
	Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100			3.2in			390	152	116.4	76.4	845g
	Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7 7	100	•		3.2in		•	900	151	116	76	890g
	Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100			3.2in	•	•	1,210	158	167.6	82.6	1,340g
	Nikon D3300	£600	4.5★	Entry-level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in			700	124	98	75.5	460g
	Nikon D3400	£399		Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95		•	3in	•		1,200	124	98	75.5	445g
	Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	•	3.2in	•		700	125	98	76	530g
	Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	•	820	124	97	70	470g
	Nikon D5600	£800	4.5★	Update to the D5500 adds Bluetooth for Snapbridge connectivity	24.1MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	•	970	124	97	78	465g
	Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100		•	3in			950	135	106	76	765g
	Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100	•	•	3.2in			1,100	135.5	106.5	76	765g
	Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8	100	•	•	3.2in	•	•	950	135.5	104	72.5	720g
	Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100	•	•	3.2in	•	•	1,240	147	115	81	860g
	Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100		•	3.2in	•		900	141	113	82	850g
	Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100	•	•	3.2in	•		1,230	140.5	113	78	840g
	Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-		39	5.5	100			3.2in			1,400	143.5	110	66.5	765g
	Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12	100		•	3.2in			1,200	146	123	82	980g
	Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	tbc			3.2in	•	•	3,780	160	158.5	92	1,405g
	Pentax K-S1	£550	4★	Pentax's entry-level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100		•	3in			410	92.5	120	69.5	498g
	Pentax K-50	£600	4.5★	Large viewfinder and two control dials – unusual at this price	16.3MP	Pentax K	51,200	1080p		11	4	100		•	3in			410	130	97	71	650g
	Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	•	•	3in	•		410	122.5	91	72.5	678g
	Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6	100	•	•	3in	•		410	125.5	93	74	688g
	Pentax K-3	£950	4★	Well-featured enthusiast model with in-body image stabilisation	24.2MP	Pentax K	51,200	1080i	•	27	8	100		•	3.2in			560	131	100	77	800g
	Pentax K-3 II	£769	4.5★	Updates the K-3, with built-in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100			3.2in			720	131.5	102.5	77.5	785g
	Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100	•	•	3in	•		390	131.5	101	76	703g
	Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100	•		3.2in	•		760	136.5	110	85.5	1,010g
	Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-		9	3.6	100			3in			tbc	147	95.1	90.8	703g
	Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-		9	tbc	100			3in			tbc	147	95.1	90.8	708g
	Sony Alpha 58	£450	4★	Entry-level SLR-like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p		15	5	100		•	2.7in	•		690	129	95.5	78	492g
	Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8	100		•	2.7in	•		580	142.6	104.2	82.8	675g
	Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100	•	•	3in	•		480	142.6	104	81	647g
	Sony Alpha 99	£1800	4★	Fast-shooting SLR-like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p	•	19	10	100		•	3in	•		500	147	111	78	812g
	Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alph 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100	•	•	3in	•	•	100	142.6	104.2	76.1	849g

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking prices, along with any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing amateurphotographer@timeinc.com.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
									SHOOTING					SCREEN				DIMENSIONS			
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p		49	4.6		•	•	3in	•	•	255	108	66.6	35	301g
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	•	49	4.2		•	•	3in	•	•	250	110.9	68	44.4	366g
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	•	49	9		•	•	3in	•	•	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	•	49	9	•	•	•	3.2in	•	•	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p		49	6		•	•	3in	•		350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p		9	10		•	•	3in	•	•	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	•	49	7	•	•	•	3in			350	129	74.9	37.2	350g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X-T1	16.3MP	Fuji X	51,200	1080p	•	77	8	•	•	•	3in	•		350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799	5★	Small SLR-style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	•	325	8	•	•	•	3in	•	•	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	•	49	8	•	•		3in	•		350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical/electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	•	77	8	•	•		3in			250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	24.3MP	Fuji X	51,200	1080p	•	325	14	•	•		3in	•		340	132.5	91.8	49.2	507g
Leica TL	£1350		Stylish aluminium body and touchscreen-led control	16MP	Leica L	12,500	1080p		195	5		•	•	3.7in		•	400	134	69	33	384g
NEW **Leica TL2**	£1700	4★	Update to the TL with 24MP sensor and much faster operation	24MP	Leica L	50,000	3840p		49	20		•		3.7in		•	250	134	69	33	399g
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p		49	11	•	•		3in		•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts	21MP	Nikon 1	12,800	3840p		171	60		•	•	3in	•	•	250	98.3	59.7	31.5	265g
Nikon 1 AW1	£749	3.5★	High-end CSC is waterproof and shockproof	14.2MP	Nikon 1	6400	1080p		41	15		•	•	3in			220	113	71.5	37.5	356g
Olympus PEN E-PL7	£499	4★	High spec, compact size and superb image quality	16MP	Mic4/3	25,600	1080p		81	8		•	•	3in	•	•	350	114.9	67	38.4	357g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p		81	8.5		•	•	3in	•	•	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p		81	8.5	•	•	•	3in	•	•	320	119.5	83.1	46.7	342g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	•	81	10	•	•		3in	•		750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	20.3MP	Mic4/3	25,600	1080p		81	10	•	•	•	3in	•	•	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1	£1300	5★	Fully weather-proofed and Wi-Fi-enabled pro-level CSC	16.8MP	Mic4/3	25600	1080p	•	81	10	•	•		3in	•	•	330	130	93.5	63	497g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	20.4MP	Mic4/3	25,600	3840p	•	121	18	•	•		3in	•	•	tbc	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	16MP	Mic4/3	25,600	3840p	•	49	8	•	•	•	3in	•	•	360	124.9	86.2	77.4	410g
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	16MP	Mic4/3	25,600	3840p	•	49	9	•	•	•	3in	•	•	330	128.4	89	74.3	505g
Panasonic Lumix GX800	£500	4★	Tiny easy-to-use pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p		49	5.8		•	•	3in	•	•	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p		49	8	•	•	•	3in	•	•	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	•	49	8	•	•		3in	•	•	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive	16MP	Mic4/3	25,600	4096p	•	49	12	•	•	•	3in	•	•	500	133	93	84	560g
Panasonic Lumix GH5	£1299	4.5★	Video-focused hign-end CSC with in-body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p	•	225	12	•	•		3.2in	•	•	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	20.1MP	Sony E	16,000	1080p	•	25	3.5		•	•	3in	•		420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	24MP	Sony E	25,600	1080p		179	6		•	•	3in	•	•	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	24MP	Sony E	25,600	1080p		179	11	•	•	•	3in	•		310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	•	425	11	•		•	3in	•		350	120	66.9	48.8	404g
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in-body image stabilisation	24.2MP	Sony E	51,200	3840p	•	425	11	•		•	3in	•	•	350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		3in	•		340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	24.3MP	Sony E	25,600	1080p	•	117	5	•	•		3in	•		350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	•	25	4	•	•		3in	•		340	127	94	48	465g
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	42.4MP	Sony E	102,400	3840p	•	399	5	•	•		3in	•		290	126.9	95.7	60.3	625g
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	12.2MP	Sony E	409,600	1080p	•	25	5	•	•		3in	•		380	126.9	94.4	48.2	489g
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video	12.2MP	Sony E	409,600	3840p	•	169	5	•	•		3in	•		310	126.9	95.7	60.3	627g
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	24.2MP	Sony E	204,800	3840p	•	693	20	•	•		3in	•	•	650	126.9	95.6	63	673g



Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF	Nikon AF lenses driven from camera	**DC**	Nikon defocus-control portrait lenses	**ED**	Extra-low Dispersion elements	**LD**	Low-Dispersion glass	**SP**	Tamron's Super Performance range
AF-S	Nikon lenses with Silent Wave Motor	**DC**	Sigma's lenses for APS-C digital	**EF**	Canon's DSLR lenses for full frame	**LM**	Fujifilm Linear Motor	**SSM**	Sony Supersonic Motor lenses
AF-P	Nikon lenses with stepper motors	**DG**	Sigma's designation for full-frame lenses	**EF-S**	Canon lenses for APS-C sized sensors	**MP-E**	Canon's high-magnification macro lens	**STF**	Sony and Laowa Smooth Trans Focus
AL	Pentax lenses with aspheric elements	**Di**	Tamron lenses for full-frame sensors	**EF-M**	Canon's lenses for its mirrorless M range	**OIS**	Optical Image Stabilisation	**STM**	Canon lenses with stepper motor
APD	Fujifilm lenses with apodisation elements	**Di-II**	Tamron lenses designed for APS-C DSLRs	**EX**	Sigma's 'Excellent' range	**OS**	Sigma's Optically Stabilised lenses	**TS-E**	Canon Tilt-and-Shift lens
APO	Sigma Apochromatic lenses	**Di-III**	Tamron lenses for mirrorless cameras	**FA**	Pentax full-frame lenses	**PC-E**	Nikon tilt-and-shift lenses	**UMC**	Ultra Multi Coated
ASPH	Aspherical elements	**DN**	Sigma's lenses for mirrorless cameras	**FE**	Sony lenses for full-frame mirrorless	**PF**	Nikon Phase Fresnel optics	**USM**	Canon lenses with an Ultrasonic Motor
AT-X	Tokina's Advanced Technology Extra Pro	**DO**	Canon diffractive optical element lenses	**G**	Nikon lenses without an aperture ring	**PRO**	Tokina and Olympus Professional lenses	**USD**	Tamron Ultrasonic Drive motor
AW	Pentax all-weather lenses	**DT**	Sony lenses for APS-C-sized sensors	**HSM**	Sigma's Hypersonic Motor	**PZD**	Tamron Piezo Drive focus motor	**VC**	Tamron's Vibration Compensation
CS	Samyang lenses for APS-C cropped sensors	**DX**	Nikon's lenses for DX-format digital	**IF**	Internal Focusing	**SAM**	Sony Smooth Autofocus Motor	**VR**	Nikon's Vibration Reduction feature
D	Nikon lenses that communicate distance info	**E**	Nikon lenses with electronic apertures	**IS**	Canon's Image-Stabilised lenses	**SDM**	Pentax's Sonic Direct Drive Motor	**XR**	Tamron Extra Refractive Index glass
DA	Pentax lenses optimised for APS-C-sized sensors	**E**	Sony lenses for APS-C mirrorless	**L**	Canon's 'Luxury' range of lenses	**SMC**	Pentax Super Multi Coating	**WR**	Weather Resistant

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
				MOUNT										DIMENSIONS		
CANON DSLR																
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			•					•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•		•						22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•						24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799		Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			•					•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open			•					•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•		•						35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular			•					•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			•					•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•		•					•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			•					•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•		•						35	77	83.5	110.6	645g
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•		•						35	67	78.5	92	475g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•		•						25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•		•						25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection	•		•						45	67	75.4	101	455g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•		•						39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•		•						39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•		•						45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor			•					•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			•					•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•		•					•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			•						16	52	68.2	22.8	125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•					•	21	82	88.5	106.9	780g

ALL PRICES ARE RRPS. STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•		•					•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all-round performer, and keenly priced, too	•		•					•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•		•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479		A versatile standard zoom lens that's an ideal route into full-frame photography	•		•					•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•		•					•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•		•					•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting	•		•						13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•		•					•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting			•						30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography			•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			•					•	35	49	69.2	39.3	130g
EF 50mm f/2.5 Macro	£350		Compact macro lens with floating system			•					•	23	52	67.6	63	280g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•		•						110	58	70	111.2	375g
EF-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM	•		•						110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing			•						20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•					•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements			•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•		•					•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•		•					•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•		•					•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid-range telephoto zoom with new optics and much-improved autofocus	•		•					•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•		•					•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•		•					•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though			•					•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control			•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements			•					•	50	58	73.6	88	565g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits			•					•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)			•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•		•					•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•		•					•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture			•					•	90	72	82.5	112	750g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology			•					•	48	72	82.5	186.6	1090g
EF 200mm f/2 L IS USM	£7350		Five-stop image stabilisation with tripod detection and Super Spectra lens coatings	•		•					•	190	52	128	208	2520g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic			•					•	150	72	83.2	136.2	765g
EF 300mm f/2.8 L IS II USM	£7500		Four-stop image stabilisation makes this lens perfect for action photography	•		•					•	200	52	128	248	2400g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•		•					•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•					•	350	77	90	256.5	1250g
NIKON DSLR																
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					•			•	16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330		Inexpensive optically stabilised wideangle zoom for DX format DSLRs	•				•				22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					•				24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass					•				14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer					•				30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality					•			•	20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					•			•	28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance					•			•	25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•				•			•	28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•				•				35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•				•				38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs					•				36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs					•			•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens					•				28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•				•				28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens					•				25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	•				•				25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•				•				n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•				•				45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•				•				50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach	•				•				45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•				•				48	67	78.5	99	550g
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•			•	25	n/a	89	124	885g

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•			•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•			•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•			•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•			•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•				23	72	77.5	83	355g
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•			•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•			•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•			•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•				38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•			•	45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					•			•	28	77	83	100.5	645g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•			•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•			•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•			•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•				30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•			•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•			•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•			•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•				20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•			•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•			•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•			•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•			•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•			•	45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•				110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•				110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•				140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•			•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•			•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•			•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•			•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•			•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•			•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•			•	1500	67	80	143.5	745g
NEW 70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•				•			•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•				110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•				•				110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•			•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•				28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•			•	85	77	86.5	84	595g
85mm f/1.8 D	£385		Portable medium telephoto – ideal for portraits					•			•	85	62	71.5	58.5	380g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•			•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•			•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•			•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•			•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•			•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•			•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•			•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•			•	50	62	76	104.5	1190g
200mm f/2 G ED AF-S VR II	£5412		A full-frame lens offering ghost-reducing Nano Crystal coating	•				•			•	190	52	124	203	2930g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•			•	220	95	108	267.5	2300g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•			•	140	77	89	147.5	755g
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system	•				•			•	230	52	124	267.5	2900g
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that promises minimal distortion		•	•		•	•		•	18	77	74.8	82.8	609g
15mm f/4 1:1 Macro	£449		Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•		•	•		•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319		With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		•	•		•	•		•	18.5	62	95	70	503g
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•		•	•		•	90	67	98.9	76	745g

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
				MOUNT										DIMENSIONS		
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430g
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too						•			17	77	83.5	69	420g
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•		•	28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down						•			25	52	68	67.5	220g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•		•	38	82	109.5	88.5	787g
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•		•	50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•		•	30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•		•	30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90g
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed-focal-length lens						•			40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•		•	45	49	27	64	155g
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format						•		•	45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•		•	19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442g
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt-resistant SP coating						•			140	58	75	111.5	440g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•		•	120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•		•	70	49	48	64	270g
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio						•		•	30	49	67.5	80.5	345g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•		•	30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•		•	200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070g
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•				30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•				24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•			•	20	n/a	77.3	70.2	500g
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•			•	28	n/a	94	87	552g
14mm f/2.4 Premium MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture		•						•	28	n/a	95	109.4	791g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•				20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•			•	20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•			•	25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•			•	20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•			•	30	77	83	111	660g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•			•	45	77	74.7	81.6	575g
85mm f/1.2 Premium MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•			•	100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens		•	•	•	•			•	30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•			•	80	77	82	122	830g



DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470g
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end		•	•		•	•	•		24	72	75	105.7	555g
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		•	•		•	•	•		24	82	87.3	88.2	520g
10-20mm f/4-5.6 EX DC HSM	£550	5★	A fine all-rounder, thanks to MTF curves that stay above 0.25 cycles-per-pixel down to f/16		•	•		•	•	•		24	77	83.5	81	470g
12-24mm f/4 DG HSM | A	£1649		Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150g
12-24mm f/4.5-5.6 EX DG HSM	£868	4★	A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead		•	•		•	•	•	•	28	n/a	87	102.5	600g
14mm f/1.8 DG HSM | A	£TBC		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170g
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•		•	•	•	•	15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470g
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810g
18-200mm f/3.5-6.3 DC	£349	3★	Good CA control at 200mm but otherwise an average performer		•	•		•	•	•		45	62	70	78.1	405g
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•		•	•	•		45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•		•	•	•		35	62	73.5	88.6	470g
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•		•	•	•		39	72	79	101.5	585g
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950g
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665g
24-35mm f/2 DG HSM | A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940g
24-70mm f/2.8 EX DG IF HSM	£899	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves		•	•		•	•	•	•	38	82	88.6	94.7	790g
24-70mm f/2.8 DG OS HSM | A	£TBC		Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	1020g
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885g
30mm f/1.4 DC HSM | A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•		•	•	•		30	62	63.3	74.2	435g
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•		•	•	•	•	30	67	77	94	665g
50mm f/1.4 EX DC HSM	£459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated		•	•		•	•	•	•	45	77	84.5	68.2	505g
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•		•		•	•	40	77	85.4	100	815g
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970g
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements		•	•		•	•	•	•	95	58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•		•	•	•	•	95	58	76.6	122	545g
85mm f/1.4 EX DG HSM	£890	5★	The Sigma's resolution from f/4 to f/8 is excellent		•	•		•	•	•	•	85	77	86.4	87.6	725g
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•	•	85	86	95	126	1130g
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160g
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•		•	•	•	•	150	105	124	291	3390g
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130g
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950g
150-500mm f/5-6.3 DG OS HSM	£999	3★	Significant softness at wide maximum apertures for all focal lengths	•	•	•		•	•	•	•	220	86	94.7	252	1780g
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930g
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860g
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•		•		•	•	47	86	95	204	1640g
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•		•	•	•	•	250	46	119	214.5	2400g
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way		•							25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•						•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM T*	£1729	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs		•						•	28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens		•							100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		•							35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		•							40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398g
18-200mm f/3.5-6.3 DT	£509	3★	While the focal range is certainly useful, the lens is overall an average performer		•							45	62	73	85.5	405g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		•							45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•						•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens		•						•	19	72	78	76	555g
24-70mm f/2.8 ZA SSM T*	£1679	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•						•	34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•						•	38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•							12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		•						•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens		•							23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•							34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better		•						•	45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		•						•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element		•						•	20	55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor		•							95	55	71.5	85	305g
55-300mm f/4.5–5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•							140	62	77	116.5	460g

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	MOUNT: CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	LENGTH (MM)	WEIGHT
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture		•						•	150	55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•						•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730g
TAMRON DSLR																
10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	•		•		•				24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	•	•	•		•			•	28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	•	•	•		•				39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8		•	•		•	•			27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end	•		•		•				29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	•	•	•		•				49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine	•	•	•		•				49	62	74.4	88	450g
NEW **18-400mm f/3.5-6.3 Di II VC HLD**	£650	4★	The longest-ranging telephoto zoom yet made turns in a susprisingly decent performance	•		•		•				45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras	•	•	•		•			•	38	82	88.2	116.9	825g
NEW **24-70mm f/2.8 SP Di VC USD G2**	tbc		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	•		•		•			•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm		•	•		•	•		•	33	67	73	92	510g
28-300mm f/3.5-6.3 AF XR Di LD Asph IF Macro	£664		A useful 10.7x zoom range and low-dispersion elements in this optic		•	•		•	•		•	49	62	73	83.7	420g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	•	•	•		•			•	49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	•	•		•			•	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation	•	•	•		•		•	•	29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio		•	•		•				23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal		•	•		•	•			95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation	•	•	•		•			•	130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	•		•		•			•	95	77	88	193.8	1500g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	•	•	•		•			•	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs		•	•		•	•		•	95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	•	•	•		•			•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images		•	•		•	•		•	29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•	•	•		•			•	30	58	115	76.4	550g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom	•	•	•		•			•	220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	•	•	•		•			•	270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens		•	•		•	•		•	47	72	84.8	165.7	920g
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11		•	•		•			•	250	86	93.5	227	1237g
TOKINA DSLR																
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•		•				14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance		•	•		•				30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance			•		•				28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs			•		•				25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light			•		•				28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras			•		•			•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts			•		•			•	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture			•		•			•	38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•				•			•	100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•		•			•	30	55	73	95.1	540g
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•		•			•	25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			•		•			•	25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•		•			•	22	82	95.5	95	851g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•		•	•		•	25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only					•			•	17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential			•		•	•		•	24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects			•		•	•		•	30	72	78	122	850g
NEW **35mm f/1.4 Milvus**	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			•		•			•	30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•		•			•	30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			•		•			•	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•		•			•	45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			•		•			•	24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•		•			•	100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			•		•			•	80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			•		•			•	88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•		•			•	80	77	129	132	1123g

CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MOUNT: MICRO 4 THIRDS	MOUNT: SONY E	MOUNT: NIKON 1	MOUNT: FUJI X MOUNT	MOUNT: LEICA L	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
CANON CSC																
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•							15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•							25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•							25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•							25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•							15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•							9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•							100	52	60.9	86.5	260g
FUJIFILM CSC																
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating	•					•			24	72	78	87	410
XF 14mm f/2.8 R	£729	5★	Ultra-wideangle prime, high resolution to all corners, performance justifies price tag						•			18	58	65	58.4	235g
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users						•			15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•					•			30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance						•			60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture						•			18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•					•			45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•					•			18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture						•			28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens						•			22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high-performance single-focal-length lens						•			60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens						•			28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match						•			35	43	60	45.9	170g
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits						•			39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•					•			100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	•					•			110	58	69.5	111	tbc
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•					•			110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value						•			70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur						•			70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification						•			26.7	39	64.1	70.9	215g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh						•			60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10° C temperatures	•					•			175	77	94.8	210.5	1375g
LAOWA CSC																
7.5mm f/2 MFT	£499		Tiny wideangle prime for Micro Four Thirds featuring manual focus and aperture control			•						12	46	50	55	170g
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system							•		20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless							•		45	52	63.5	61	256g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs							•		30	52	63.5	38.1	153g
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality							•		30	60	70	77	428g
55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality							•		100	60	68	110	500g
60mm f/2.8 Apo-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification							•		16	60	68	89	320g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range							•	•	30	82	88	138	1140g
90-280mm f/2.8-4 Apo-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer-than-usual range							•	•	60	82	88	238	1850g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime							•	•	60	82	88	124	1065g
OLYMPUS CSC																
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof			•						20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof			•						12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms			•						25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view			•						20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system			•						20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8			•						20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom			•						20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•		•						15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing			•						30	n/a	56	9	22g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJI X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	LENGTH (MM)	WEIGHT
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing			•						25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics			•						20	37	57	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens			•						25	37	56.5	50	112g
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control			•						20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance			•						50	58	63.5	83	285g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness			•						30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture			•						25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g			•						9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class			•						70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length			•						90	58	63.5	83	190g
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing			•						50	37	56	46	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof			•						19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting			•						90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots			•						84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•		•						140	77	92.5	227	1270g
PANASONIC CSC																
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive			•						25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera			•						10	22	60.7	51.7	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics			•						23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring			•						20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•		•						20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•		•						25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•		•						25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439		Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•		•						20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•		•						20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers			•						18	46	55.5	20.5	55g
G 14-42mm II f/3.5-5.6 MEGA OIS	£375		Addition of two aspherical elements helps make this lens smaller than previous version	•		•						20	46	56	49	110g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•		•						20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•		•						30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•		•						30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549		High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion			•						20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options			•						20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds			•						25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica			•						30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•		•						10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•		•						90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•		•						85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•		•						85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	•		•						50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•		•						37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•		•						15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•		•						90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•		•						90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•		•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•		•						103	72	83	171.5	985g
SAMYANG CSC																
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting			•						9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•		•		•			30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•	•	•		•			20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras				•				•	20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•	•	•		•			28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•	•	•		•			38	62	67.5	74.2	420g
35mm f/2.8 FE AF	£279		Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs				•				•	35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•	•	•		•			50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony CSCs				•				•	45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•	•	•		•			90	58	73.7	64.5	320g



CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MOUNT: MICRO 4 THIRDS	MOUNT: SONY E	MOUNT: NIKON 1	MOUNT: FUJI X MOUNT	MOUNT: LEICA L	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
SIGMA CSC																
19mm f/2.8 DN | A	£189		Metal-bodied high-performance wideangle prime lens			•	•					20	46	60.8	45.7	150g
30mm f/1.4 DC DN | C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4			•	•					30	52	64.8	73	140g
30mm f/2.8 DN | A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line			•	•					30	46	60.8	40.5	140g
60mm f/2.8 DN | A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•	•					50	46	60.8	55.5	190g
SONY CSC																
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•			•					25	62	70	63.5	225g
FE 12-24mm f/4 G	£1700		Weather-resistant super-wideangle zoom designed for Sony's full-frame mirrorless cameras				•				•	28	n/a	87	117.4	565g
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus				•					24	49	62	22.5	67g
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction				•					28	82	88.5	121.6	680g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•			•				•	28	72	78	98.5	518g
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•			•					25	40.5	64.7	29.9	116g
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•			•					35	55	66.6	75	308g
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•			•					25	49	62	60	194g
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•			•					45	72	78	110	427g
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•			•					50	62	68	98	460g
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•			•					30	67	93.2	99	649g
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras				•					20	49	62.6	20.4	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to the NEX-7				•					16	49	63	65.6	225g
FE 24-240mm f/3.5-6.3 OSS	£929		Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•			•				•	50	72	80.5	118.5	780g
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results				•				•	38	82	87.6	136	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049		Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•			•				•	40	67	73	94.5	426g
FE 28mm f/2	£419		This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness				•				•	29	49	64	60	200g
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•			•				•	30	55	72.5	83	295g
FE 28-135mm PZ f/4 G OSS	£2379		High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking	•			•				•	95	95	162.5	105	1215g
E 30mm f/3.5 Macro	£219		A macro lens for the NEX Compact System Cameras				•					9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559		Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture				•				•	30	72	73	94.5	630g
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•			•					30	49	62.2	45	155g
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver				•				•	35	49	61.5	36.5	120g
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range	•			•					39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy				•				•	45	72	83.5	108	778g
FE 50mm f/1.8	£240		Features a new optical design with a single aspherical element				•				•	45	49	68.6	59.5	186g
FE 50mm f/2.8 Macro	£500		Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing				•				•	16	55	70.8	71	236g
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light				•				•	50	49	64.4	70.5	281g
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•			•					100	49	63.8	108	345g
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•			•				•	100	72	80	175	840g
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•			•				•	100	72	80	175	840g
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•			•				•	90	72	84	143.5	854g
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture resistant construction				•				•	80	67	78	82	371g
FE 85mm f/1.4 GM	£1889		Stunning image quality from Sony's premium 'G Master' portrait lens				•				•	80	77	89.5	107.5	820g
FE 90mm f/2.8 Macro G OSS	£1049	4★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•			•				•	28	62	79	130.5	602g
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•			•				•	57	72	85.2	118.1	700g
FE 100-400mm f/4.5-5.6 GM OSS	£2500		Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9	•			•				•	98	77	93.9	205	1395g
TAMRON CSC																
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras			•						50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•		•					50	62	68	96.7	460g
TOKINA CSC																
Firin 20mm f/2 FE MF	£800		Fast wideangle prime for full-frame Sony mirrorless cameras, with manual focus and aperture ring				•				•	28	62	69	81.5	490g
ZEISS CSC																
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance				•		•			18	67	82	68	270g
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony				•				•	25	77	78	95	330g
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras				•				•	25	52	62	72	394g
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality				•				•	20	67	81	92	355g
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras				•		•			23	52	72	76	200g
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users				•				•	30	52	62	59	340g
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Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens				•		•			15	52	75	91	290g
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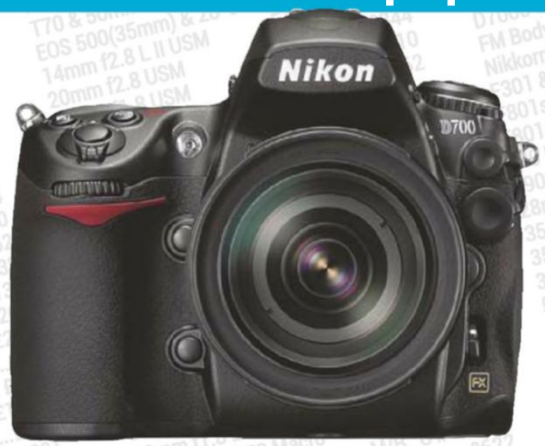
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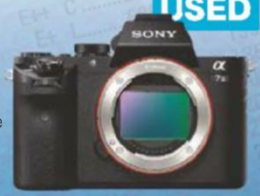
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D810 + 24-120mm f4	£3,295	16-35mm f4 VR	£1,016	28mm f1.8 G	£459	800mm f5.6 FL VR+TC1.25	£14,691
D810 + 24-70mm f2.8 VR	£4,199	16-80mm f2.8E VR	£873	35mm f1.8 G	£444	PC 19mm f4E ED	£3,299
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Canon EF 70-200mm f2.8L IS II USM	£1495	Nikon 105mm f2.8 Macro AFS VR	£599	Nikon 80-400mm AFD VR	£695	11mm Bladestone - Nikon + Canon	£399
Canon EF 600mm f4L IS USM	£5249	Nikon AFS 18-300mm f3.5-5.6G ED VR	£595	Leica 28mm f2 Summicron 6 bit NEW	£2295	15mm Firefly - Nikon + Canon	£569
Canon EF 300mm f2.8L IS II USM	£4,700	Nikon D80 + 18-135mm f3.5-5.6G	£225	Sigma 150-600mm Sports - Nikon	£595	15mm Bladestone - Nikon + Canon	
Canon EF 2x II Extender	£275	Tokina 12-24mm f4 ATX Pro DX Nikon	£259	Nikon AFS 70-300mm f4.5-5.6G VR	£395		
Fuji XF 14mm f2.8 Lens	£595	Nikon AFS 50mm f1.4G	£329	Leica 50mm f2 Summicron 6 bit M	£1250		
Fuji XF 23mm f1.4 Lens	£595	Nikon AFS 16-35mm f4G ED VR	£649	Leica D-Lux (Typ109) + Handgrip	£649		
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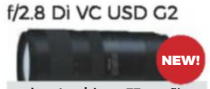


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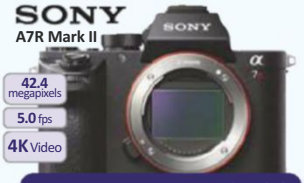
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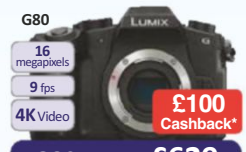
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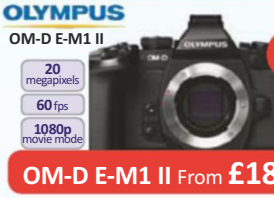
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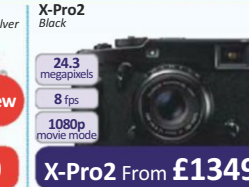
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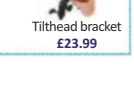
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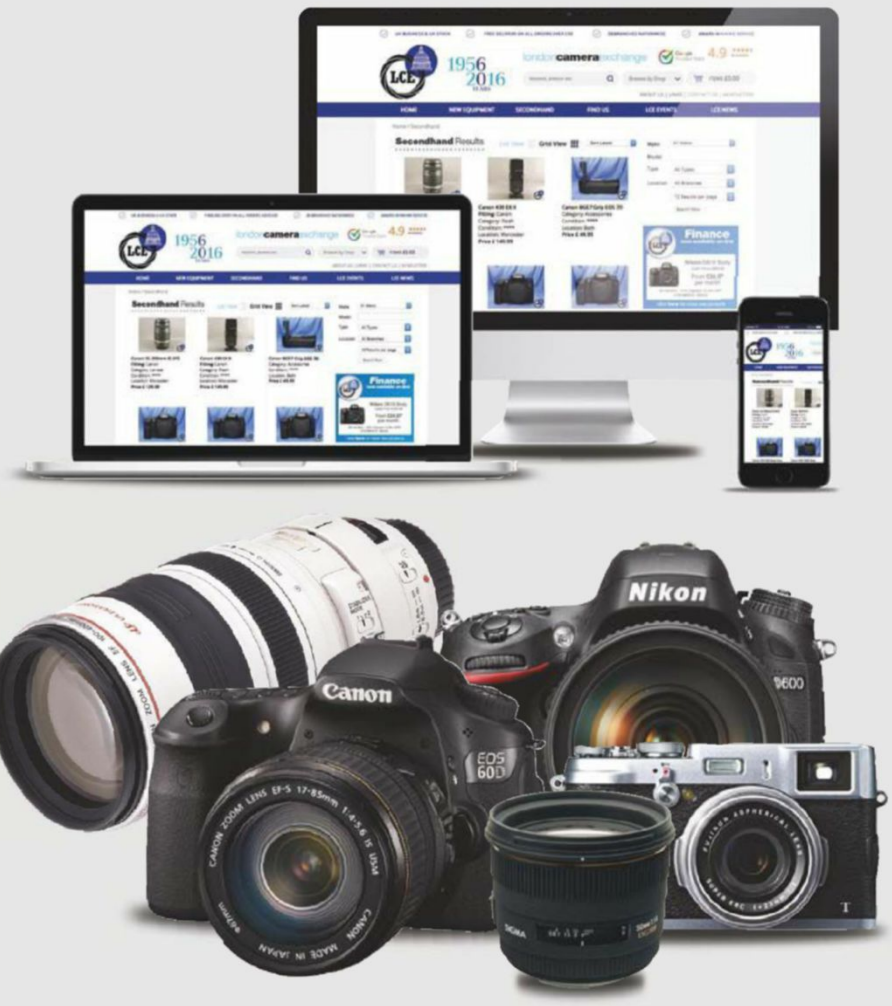
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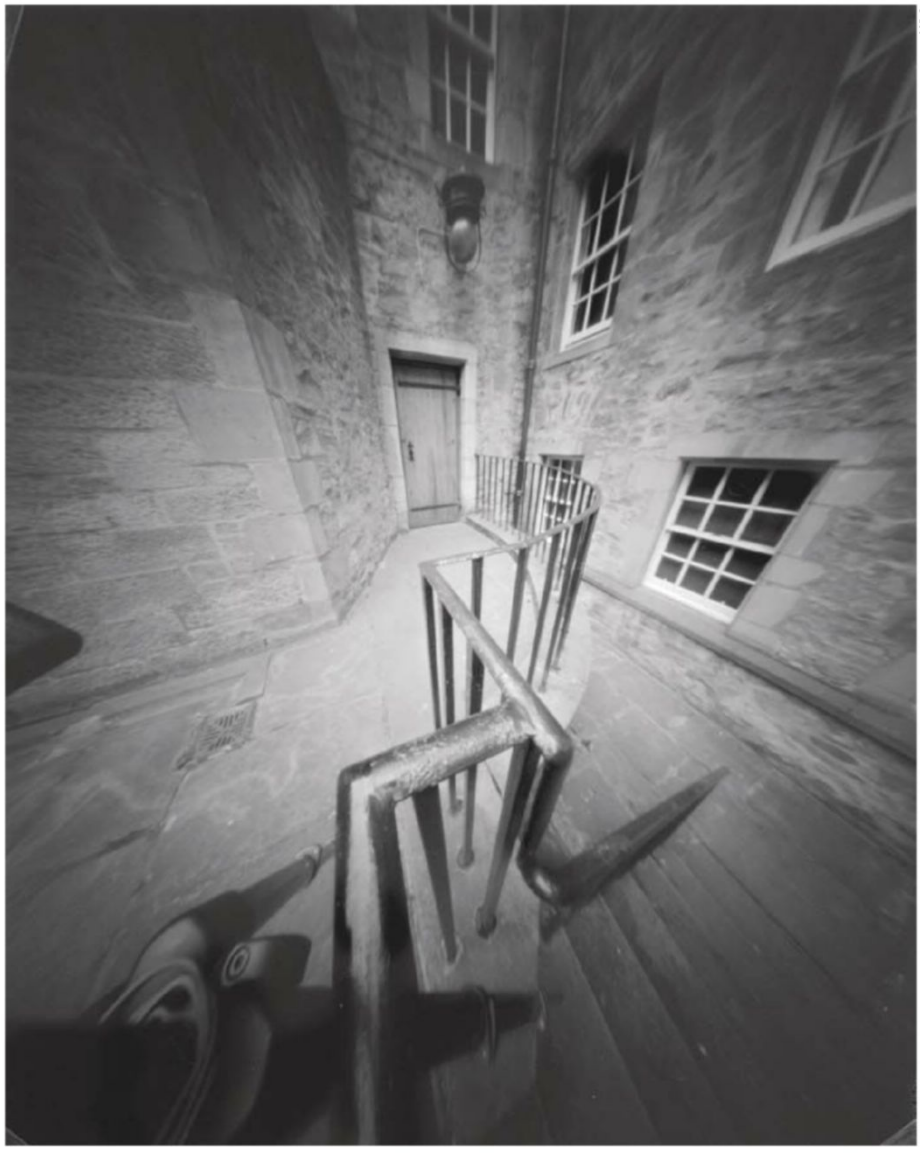
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Final Analysis

Roger Hicks considers...

'Rail', 2012, by Zou



© Zou

We've all done it: acquired a new camera, and looked for subjects to shoot with it. Only very rarely, though, do we have the ability to create a striking new series that is heavily dependent on the camera. Zou has, however, achieved it.

Admittedly, the camera is pretty weird: a Zero Image ultra-wideangle pinhole 5x4in. Depth of field is effectively (though not theoretically) infinite, and that the only real limit on extreme wideangles is $\cos^4$ vignetting. This allows the photographer to exercise a unique vision. Then again, the photographer must have a unique vision before they can exercise it. Zou has.

Google 'Zou pinhole' and it should take you to his Flickr pages rather more quickly than trying to copy a 40- or 50-character URL. Once you get there, you can see why I had considerable difficulty in choosing just one image: there are at least half a dozen with which I would have been equally happy. Some are surprisingly formal, with little apparent distortion. Others are like this...

Mystery and depth

Pinholes always give a 'dawn of photography' look – a softness and mystery that we associate with the first 20 years or so of neg-pos photography in the 19th century. When it's done right, as it is here, it's an effect I love. Unfortunately, I've rarely managed to achieve it myself.

More important than that, though, is the sheer vertiginousness of the image. I feel as if I am falling into it, drunk or in a dream, and that it is not just an image I am falling into: it is also the past, because the scene reminds me of those cramped closes and alleys that were so often photographed in the 19th century by those with a social conscience.

In fact, the more I think about it, the more convinced I am that many of Zou's pinhole pictures are like being drunk, only mercifully without the hangover: the sudden fascinating surprise of what is in front of you, especially when you look up or down. Or maybe they're more like dreams. You're never quite sure where you are, or what you're seeing, but it all makes perfect sense at the time.

Purely technically, the Flickr series illustrates the necessity of generous exposure, lest the corners vignette away to nothing, along with the impossibility of knowing the exact edges of the composition: you can only guess, though your guesses improve with practice. Then again, uncertainty when it comes to precise composition is part of the appeal of pinholes. As I've thought often before, there are many styles of photography that I enjoy looking at, even if I don't want to emulate them. This is one. I don't learn from it. I just enjoy it.

'Pinholes always give a "dawn of photography" look. When it's done right, it's an effect I love'

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Étienne Racine.**

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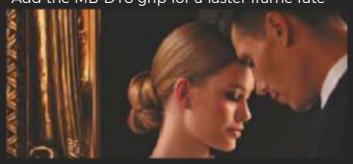


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